

VIRGINIA COMMISSION FOR THE ARTS



PERFORMING ARTS

Tour | *Directory*



2006-2007



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for the



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COMMISSION**
for the



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The Virginia Commission for the Arts is the state agency which supports the arts through funding from the Virginia General Assembly and the National Endowment for the Arts. The Commission distributes grants to artists, arts and other not-for-profit organizations, educators, educational institutions, and local governments, and provides technical assistance in arts management.

Cover photos from top L to R:
Ann & Carl Purcell
David Gahr
Paige Stevens

W E L C O M E

The Virginia Commission for the Arts is proud to present its performing arts Tour Directory. The performers listed in this book do outstanding work and are available to come to your community to delight audiences of all ages.

2007 is an important year for Virginia. It is the 400th anniversary of the founding of the Jamestown colony, the first permanent English settlement in the new world. It is an opportunity for us to reflect on the determination and talents of millions of immigrants from around the world who came here to share in the opportunities and in the freedom of ideas and principles that have led to modern America. Communities in every part of the Commonwealth will explore their culture, heritage, and history as part of the Jamestown 2007 commemoration.

The performers in this edition of the Tour Directory come from many different cultural traditions that make up modern day Virginia. Many of these performers have designed programs that highlight the themes of Jamestown 2007. I encourage you to take advantage of the opportunity to be a part of the statewide commemoration by bringing these performers to your community.

The performing arts touring program is made possible through the generous support of the Virginia General Assembly and the National Endowment for the Arts. Any not-for-profit organization, school, or unit of local government may apply to the Virginia Commission for partial subsidy of the performance fees. This funding is available for performances taking place outside of the artist's home base. All performances must take place in Virginia.

It is simple to apply for these grants. Look through the Directory, and see what catches your eye. Contact the artist or ensemble of your choice directly to discuss the performance details. The performers can provide you with the application form, or you can get the form from the Commission website (www.arts.virginia.gov)

I encourage you to book as many of the fine performers listed in the Tour Directory as possible. You will not be disappointed.

If you have questions about the performing arts touring program, the Commission staff is always happy to help you. Give us a call or send an email arts@arts.virginia.gov

Peggy J. Baggett
Executive Director

Table of Contents

INTRODUCTION

Presenters: Eligibility Requirements	4
Presenters: Contacting & Booking Artists	4
Presenters: Contracts with Artists	4
Presenters: Funding Request Procedures	5

ARTISTS & ENSEMBLES

Dance	6
Jane Franklin Dance	7
Kathy Harty Gray Dance Theatre	8
Latin Ballet of Virginia	9
Malini Srirama	10
Manassas Dance Company	11
Padmarani Rasiah Cantu	12
Richmond Ballet	13
Multi-Discipline	14
Anndrena Belcher	15
Elegba Folklore Society	16
Eve Watters	17
The Kusun Ensemble	18
Patricia A. Johnson	19
Word Beat	20
Music	21
Brass 5	22
Celtibillies	23
Dean Shostak	24
Eugene Jones	25
Garth Newel Piano Quartet	26
Hesperus	27
IONA	28
Jennifer Kirkland & Bert Carlson	29
John McCutcheon	30
Kandinsky Trio	31
Kim & Jimbo Cary	32
Laura Mann	33
Lynne Mackey	34
Marcolivia	35
Mike Seeger	36

ODU Contemporary Music Ensemble, *CREO* 37

Paul Reisler 38

QuinTango 39

Rebecca Kite 40

Richmond Symphony 41

Roanoke Symphony 42

Robert Jospé 43

Robin & Linda Williams 44

Royce Campbell 45

Solazo 46

Stephanie Nakasian & Hod O'Brien 47

Virginia Symphony 48

Opera 49

Virginia Opera 50

Theatre 51

Barefoot Puppets 52

Barter Players 53

Blackfriars Stage Company 54

Ki Theatre 55

Lynn Ruehlmann 56

Mary Wadkins 57

Mill Mountain Players 58

Theater at Lime Kiln 59

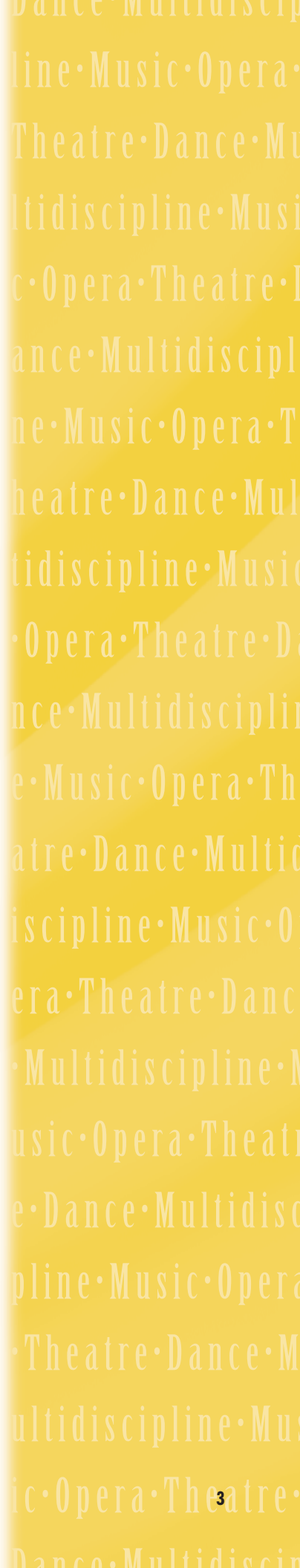
Theatre IV 60

G E N E R A L I N F O R M A T I O N

Commission for the Arts Programs 61

Program, contact and fee information is provided by the artists and ensembles. Program summaries are edited by the Commission.

All Commission programs are subject to change, based upon action on the state budget by the Virginia General Assembly and by the Office of the Governor.



PRESENTERS: ELIGIBILITY REQUIREMENTS

Virginia arts or community organizations, units of local government, and educational institutions may apply to the Virginia Commission for the Arts for touring assistance funds. To receive Commission funding of any kind, an organization must be not-for-profit and exempt from federal income tax, and must comply with federal civil rights, age discrimination, and rights of the disabled requirements. The application questionnaire details these requirements. The presenter must include the organization's complete and correct Federal Employer Identification Number on the application or the application for funding will not be processed. Review the application form and instructions carefully.

Any activity underwritten with Commission touring assistance funds must be open to the public and the presenter must provide community-wide publicity. Elementary and secondary public schools are exempt from this Commission requirement.

All events or activities must take place in Virginia.

PRESENTERS: CONTRACTING & BOOKING ARTISTS

Artists and presenters are responsible for scheduling events, negotiating fees, and all other arrangements. The amount of the Virginia Commission for the Arts subsidy may be negotiated by artists and presenters at any level up to, but not exceeding, 50 percent of the negotiated fee for a particular event. Grant amounts are a minimum of \$100. To be eligible for funding, events must take place outside of the artist's home base. The Commission also encourages artists and presenters to seek bookings independent of this touring program.

The fees listed for each artist or ensemble are approximate fees for performances, residencies, workshops, and other events. The fees listed may not include expenses such as the artist's transportation to the presenter's community, meals, lodging, and related expenses. Many artists offer reductions in fees for multiple performances which are close geographically (block-booking). Presenters should clarify what additional expenses may or may not be included in the fee. Presenters should also confirm all technical requirements with the artist or ensemble prior to negotiating the terms of the contract.

Funds from other Commission programs may not be used to match any portion of a touring assistance grant award.

E-mail and web site addresses, area codes and other contact information may change during the touring season. Any changes in contact information provided by an artist or ensemble after the publication of the 2006-2007 Tour Directory will be posted online in the electronic version of the directory.

PRESENTERS: CONTRACTS WITH ARTISTS

Presenters must execute a contract with each artist. The contract must be signed by both the artist or the artist's representative and the presenter. A well-written contract can be simple and concise and will clarify each party's requirements and expectations about the event. It should specify items such as technical and publicity requirements; the date, time and place of the event; the artist's fee to be paid by the presenter; the anticipated Commission touring assistance grant award to the presenter to be applied toward the total fee; and all other special requirements or considerations. Presenters should keep a copy of the application and signed contract on file for future reference.

Contracts should include a clause stating:

"This contract is contingent upon receipt of a touring assistance grant award in the amount of \$_____ from the Virginia Commission for the Arts."

PRESENTERS: FUNDING REQUEST PROCEDURES

1. The presenter (sponsor) should choose the performer(s) or ensemble it wishes to present, then contact the artist, agent or ensemble directly using the contact information included with each Tour Directory listing. The presenter should obtain a copy of the touring grant application from the artist or the Virginia Commission for the Arts. Applications are also online (www.arts.virginia.gov) and may be downloaded as portable document files (PDF).
2. The presenter should negotiate the terms of all performance/event arrangements directly with each artist or ensemble. Upon finalization of the terms of the contract, the presenter should send the completed application and a copy of the signed contract to the office of the Virginia Commission for the Arts. Applications will be accepted between March 15, 2006, and December 1, 2006. The completed application questionnaire and signed contract must be received by the Commission at least four weeks before the scheduled performance/event. Applications will not be accepted before March 15, 2006. After December 1, 2006, the Commission will pool uncommitted touring funds and award these funds to any presenters on the waiting list on a first-come, first-served basis for any of the artists listed in the Tour Directory with the exception of the Richmond Ballet, the Richmond Symphony, Theatre IV, and Virginia Opera.
3. All funding requests from presenters are considered by the Commission on a first-come, first-served basis, according to each performer's total allocation. Due to limited funding, presenters should not consider touring grants automatic but should wait for written confirmation of the grant award from the Commission.
4. Touring grant award confirmation letters are generally mailed to the presenter about two weeks after the Commission receives the completed application questionnaire and signed contract. A copy of the grant award confirmation letter is also sent to the artist, ensemble, or agent.
5. For grant awards over \$150, the Commission will send 85 percent of the grant to the presenter before the scheduled touring program. The Commission will pay the final 15 percent of the grant after receiving the final report. For grants of \$100 to \$149, payment will be made after the Commission has received the final report. A copy of the final report form will be enclosed with the grant award confirmation letter sent to the presenter. It is the responsibility of the presenter to complete and submit the final report form to the commission no later than 30 days after each touring performance/event and before June 15, 2007. Final report forms are also available on the Commission's web site (www.arts.virginia.gov).
6. If a presenter receiving touring assistance funds for one of the performers listed in the directory has actual income in excess of expenses, the presenter must use the additional funds for other arts activities. The Virginia Commission for the Arts must approve the use of the excess funds up to the amount of the grant.

Presenters may contact the Commission's Program Coordinator if further clarification is needed.

DANCE
Dance

DANCE

Jane Franklin Dance

Jane Franklin Dance presents polished, nuanced works that combine dance, theater and humor. The company offers evening concerts, family matinee programming, school and community performances, workshops and residencies.

With music commissioned by the American Composers Forum - Washington, D.C. Chapter, *Sand in My Shoes* is a moveable landscape of Virginia locations, from the high-rises of Crystal City, the mountains near Luray to the recreational waters at Northern Neck.

Ridge Line uses dance, photographs, personal letters and electronically manipulated text and music to interpret the Civil War. *Ridge Line* makes connections between past and present including the clear-cutting to build the ring of forts to protect Washington, D.C.; recollections of both Confederate and Union soldiers, and the nurturing spirit of women, Music is by Judith Shatin, Director of the Virginia Center for Computer Music at the University of Virginia.

Dancing the Page uses poetry by Virginia artists which inspire movement to embody what is written in black and white. Performances are suitable for audiences of all ages and can take place in informal close-up spaces such as art galleries, outdoor locations or traditional concert venues.

Educational performances for school assemblies include *Very Physical Science*, a dance performance about potential and kinetic energy, simple machines and matter. Developed for the Kennedy Center's Professional Development Opportunities for Teachers Program, the workshop *What Comes Around: Dancing Though Cycles*, addresses the water cycle.

Visit the Jane Franklin Dance website www.janefranklin.com to see three-minute video excerpts, educational resource guides and program descriptions. One-hour programs of streaming video Jane Franklin Dance at the Kennedy Center Millennium Stage may also be viewed.

Contact:

Jane Franklin, Artistic Director
Jane Franklin Dance
3700 South Four Mile Run Drive
Arlington, VA 22206
703-298-3235
703-212-7680 (fax)
info@janefranklin.com
www.janefranklin.com

Fees:

Performance	\$3,000
Informal Performance	\$1,000
Workshop	\$250
Lecture/Demonstration	\$500
Residency	from \$3,000-\$5,000

Fees are negotiable. Discounts may be available for combinations of services. Fees may not include travel, additional technical or artistic personnel, or accommodations.

Availability:

Throughout the year

Audience:

All ages

Technical:

Sound and lighting systems;
splinter-free wood or other
smooth, clean, resilient surface

Ray Gniewek



DANCE

Contact:

Susan Landess,
Executive Director
Kathy Harty Gray Dance Theatre
PO Box 3291
Alexandria, VA 22302
703-413-3811
703-413-4198 (fax)
slandess@stratsight.com
www.khgdtd.org

Fees:

Women in Virginia History Concert	\$2,000.00
Women in Virginia History School Show	\$600.00

*Fees are negotiable. Other
programs are also available.*

Availability:

Throughout the year

Audience:

All ages

Technical:

Clean, warm floor at least
20' x 20' and sound system
for cassette tapes and one
microphone

Kathy Harty Gray Dance Theatre

Women in Virginia History celebrates the 400th anniversary of the settling of Virginia by looking at women who were born in Virginia or lived and worked in Virginia. Using the story telling style of Classic American Modern Dance, we explore historical figures and famous happenings such as Martha Washington entertaining, the suffragette movement and famous Virginia artists.

The evening length concert program covers Virginia history from the first group of women sent to be wives of the settlers, through the Civil war period, the suffragette movement and the Civil Rights movement. Also depicted are artists such as songbirds Ella Fitzgerald, Pearl Bailey and Kate Smith who were all native Virginians. The school performance is excerpted from the longer work and creates living history for the students.

Kathy Harty Gray Dance Theatre is dedicated to preserving, advancing and sharing Classic American Modern Dance. Founded in 1978 by Kathy Harty Gray, the company has spent over 25 years developing audiences and mentoring students of modern dance. Using a unique combination of lecture and dance, KHGDT presents programs and educate as they entertain.

Ms. Gray is a graduate of the Julliard School and was trained by Martha Graham, Jose Limon, Anna Sokolow and Anthony Tudor among others. She holds a Masters in Education from the University of Virginia, where as an adjunct faculty member, she lectured on Aesthetics and Education and presented dance history programs to educators from around the world.

The 17 dancers train in Graham and Humphrey/Limon styles with Ms. Gray and their backgrounds include bal-

let, jazz, and various ethnic and folk forms. Many hold degrees in dance and teach in studios throughout the Washington Metropolitan area. Several of the members have been with the company since its inception. This depth and breath gives KHGDT performances a professional polish and effervescent sparkle that audiences love.



Kevin Mattingly

Latin Ballet of Virginia

Under the direction of South American native, Ana Ines King, the Latin Ballet of Virginia is an internationally renowned Hispanic-American dance company. Mrs. King has been a teacher, director and performer in South America and the United States for more than 20 years.

From the passionate fury of flamenco to tango's forbidden heat and from the polished elegance of classical ballet to the power of modern dance, the Latin Ballet of Virginia uses the expressive beauty of movement in its many forms to weave tales and traditions that are the heart and soul of Hispanic culture.

The company is comprised of twelve professional dancers from throughout the world. Nine professional musicians and fifteen children perform as the Junior Company. They have performed throughout Virginia, North, Central and South America since 1997.

Programs include *Amoramerica*, a performing arts interpretation of poems by Pablo Neruda, and *Son Corazon*, a celebration of the Afro-Cuban and Spanish rhythms that are the heart of Latin American dance and music. Also available are *Alma Latina*, a celebration of the rhythms that influenced music, dance and the history of Latin America, and *Macondo*, a production based on the novel *Cien Años De Soledad* (100 Years of Solitude) by Gabriel Garcia Márquez. Other programs include *NuYoRican*, a performance about immigration based on true stories of Latino-American families in the barrio; *The Legend of the Poinsettia*, which highlights a Mexican legend and Christmas in Latin America; *Give Peace a Chance*, a tribute to world peace and harmony; *Mujeres* (Women), an homage to the extraordinary women who have made an impact on the history of Spain and Latin America; and *El Dia De Los Muertos*, a celebration of one of the most traditional Mexican festivities, *The Day of the Dead* – a festive interaction that embraces the cycle of life.

The company's educational programs include *Be Proud of Yourself*, which features various dance forms, as well as cultural history and traditions; *English as a Second Language Through Dance*, which helps individuals new to this country improve their language and communication skills; *Dance as Therapy*, designed for children with attention deficit disorders, learning disabilities, high functioning autism, and mild cerebral palsy; *Spanish Language through Dance*, a bilingual program that emphasizes the language, identity, history and culture of the Hispanic countries; and *Everybody READS!*, a curricular supplement that can be incorporated into any of the above programs in order to strengthen the student's literacy skills through kinesthetic learning. The Latin Ballet's educational program also incorporates Dance Education Scholarships for talented children with special and financial needs.

The Latin Ballet of Virginia will work with presenters to develop programs and workshops that address the needs of the school or organization.



Paige Stevens Buchbinder

Contact:

Ana Ines King, Artistic Director
Latin Ballet of Virginia
1108-O Courthouse Road
The Shops at Lucks Lane
Richmond, VA 23236
804-379-2555
804-379-1445 (fax)
latinballet.va@verizon.net
www.latinballet.com

Fees:

Story Ballet/Repertory Performance	from \$6,000-\$10,000
Lecture/Demonstration	from \$2,000-\$3,000
School Performance by Students	from \$1,000
School Performance by Students & Lecture/Demonstration	from \$1,500
Workshop	\$100-\$175
Residency	from \$4,000
Residency with Lecture/Demonstration	from \$6,000

Fees are negotiable depending upon the size and scope and location of the service, as well as the needs of the presenter. Workshop fees vary based on the number of participants. Fees do not include accommodations.

Availability:

Throughout the year

Audience:

All ages

Technical:

Negotiable for most services; permanent stage no smaller than 31' X 24' is required for story ballets and repertory performances; contact the ensemble for more information

DANCE

Contact:

Malini Srirama
1510 Bordeaux Place
Norfolk, VA 23509
757-533-5594
malinidance@hotmail.com
www.dancesofindia.org

Fees:

Performance from \$750-\$1550
Lecture/Demonstration/
Workshop \$500
Residency \$300/day

Fees do not include travel expenses or accommodations.

Availability:

Throughout the year

Audience:

All ages

Technical:

Clean, swept stage; professional sound and lighting systems

Malini Srirama

India's performing arts are derived from the Vedas, ancient religious scriptures composed more than 4,000 years ago. Over the centuries, the traditions and techniques of India's art forms were adapted and modified as a result of the country's internal changes and external invasions. Nevertheless, the classical art forms of India are grounded in a unique heritage.

Malini Srirama is renowned internationally as an exponent of classical Indian dance. She has studied with eminent master teachers known for their emphasis on pure classical traditions. Malini has performed throughout India, the United States, Canada, Europe, Australia and Japan. She has performed at *The Rashtrapathi Bhawan* (the residence of the president of India), at numerous world fairs, as well as at The United Nations at the invitation of the India Mission and various international conferences. She has presented papers on Indian dance at conferences and has given lecture/demonstrations at many universities and colleges. Malini has also produced acclaimed educational videotapes on Indian Dance and she has choreographed several dance ballets.

Malini Srirama's dances offer a link to the past and a bridge to the future: her performances embody a personal philosophy that honors tradition, heritage, culture and the arts.

Her programs have been crafted to offer western audiences an understanding and appreciation of the historical background and cultural development of India's art forms. Her multimedia presentations incorporate slides and artifacts from India, and can be adapted to meet the needs of any audience. Her artistry is superb, her traditional dress is beautiful and all programs are well choreographed.



M.D. Vijay Sarathy

DANCE

Manassas Dance Company

Founded in 1983, Manassas Dance Company is made up of ten professional dancers from throughout the world. The company offers a repertoire that includes both classical story and modern ballet.

Manassas Dance offers full-length classical story ballets including *The Nutcracker*, *Coppelia*, *Swan Lake*, *Giselle*, and *La Bayadere*. These ballets feature the company's corps of dancers augmented by professional and apprentice dancers. Also offered is a program featuring a mixed repertoire of modern ballets such as *Anna Karenina*, *Peter and the Wolf*, *Strauss Suite*, *Haydn Suite*, *Gaité Parisienne*, and Vivaldi's *The Four Seasons*. The company also offers lecture/demonstrations featuring up to ten dancers in an hour-long program.

Manassas Dance tours with its own flooring and scenery and most equipment. Promotional materials are also available.

Contact:

Amy Wolfe, Artistic Director
Manassas Dance Company
9004 Mathis Avenue
Manassas, VA 20110
703-257-1811
703-883-2584 (fax)
manassasdance@aol.com
www.manassasdance.org

Fees:

Classical Story	
Ballets	\$7,500
Mixed Repertoire	
Modern Ballet	\$5,500
Lecture/Demonstration	\$4,500

Fees vary depending upon the size and scope of the performance.

Availability:

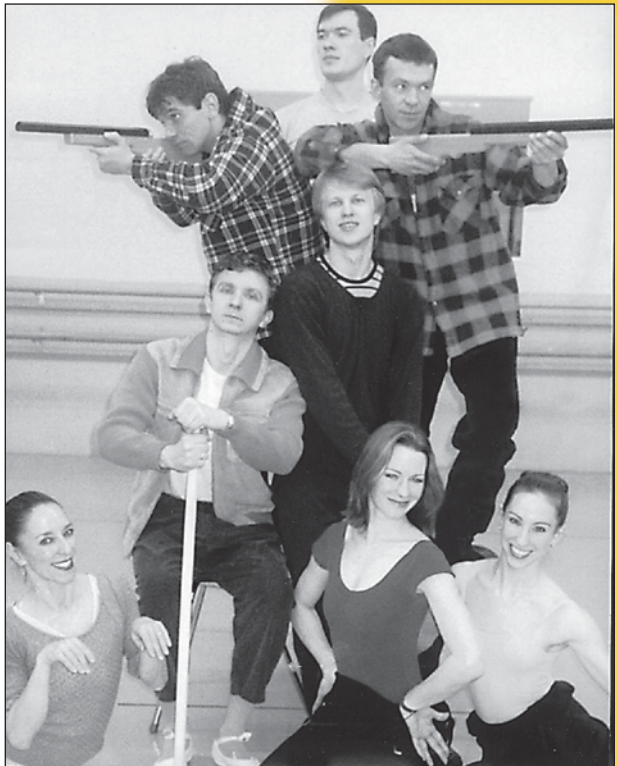
Throughout the year

Audience:

All ages

Technical:

Professional quality sound system with compact disc player;
25' X 40' stage for story ballets;
20' X 30' stage for modern ballets and lecture/demonstrations



DANCE

Contact:

Padmarani Rasiah Cantu
7520 Chamberlayne Avenue
Richmond, VA 23227
804-262-6281 (voice/fax)
434-969-3210
804-347-6962 (cell)
prcan2@hotmail.com

Fees:

Performance from \$750-\$1,500
Assembly/Workshop
from \$350-\$500
Residency (per day)
from \$300

*Fees do not include travel,
accommodations or per diem.
Residency fees are negotiable.
Discounted rates may be avail-
able.*

Availability:

Throughout the year

Audience:

All ages

Technical:

Vary depending upon space and
contracted services; contact the
artist for details

Padmarani Rasiah Cantu

Padmarani Rasiah Cantu is a versatile dancer with an international reputation. She performs throughout the world earning accolades from audiences and critics alike. Padma has presented her students at college and university dance recitals, and has conducted workshops and residencies in California, Washington, and throughout Virginia. She also assists with instruction at the Annual Summer Dance Camps at Yogaville, Virginia. Padma is a consummate artist and an accomplished choreographer. She is a teacher who can reach audiences of all levels. Padma studied with eminent master teachers including Padmashri Adyar K. Lakshman and The Dhananjayans of Madras, India.

Bharatha Natyam, an ancient classical dance form of India, has existed for more than 4,000 years and is acknowledged as one of the world's oldest art forms. The dance showcases Indian mythology through a delightful form of theatrical entertainment. Colorful costumes, sparkling jewelry and ankle bells complement this traditional presentation.

The traditional repertoire of this dance consists of seven to nine dance pieces, and can vary from 60 to 90 minutes in length. The recital begins with an introduction and is followed by rhythmic sequences—movements of the limbs, expressive glances, and short rhythmic cycles. The dance blossoms into storytelling through hand gestures, as well as poses and facial expressions depicting the different moods and feelings typical of the dance form. Stories are taken from Indian epics and based on folklore of different countries. The program concludes with Thillana, a brilliant exposition of pure rhythmic steps and sculpture-like poses. The dance is performed to traditional Indian music.

Generally, workshops for all levels include an overview of India and its cultural heritage. Beginning with a short dance, the workshop includes basic exercises, simple dance steps to rhythm, moving to music, the use of facial expressions and hand gestures, and folk/group dance movements. Workshop participants develop improvisation skills to create dramatic sequences. Padma conducts the workshop wearing traditional Indian dress. An optional slide show is available upon request.

Residencies offer the workshop components previously described. Week-long residencies offer students an opportunity to learn one or two age-appropriate group dances. A residency concludes with a public presentation.

Padma's programs can be designed to meet the needs and interests of different age groups.



Rubén M. Cantu

DANCE

The Richmond Ballet *The State Ballet of Virginia*

Recognized nationally as an importance force in dance, Richmond Ballet has received acclaim for its versatile, dynamic theatrical dance productions and innovative educational outreach programming. The company has made contributions to both the arts landscape in Virginia and the dance field at large. Now in its 23rd professional season, Richmond Ballet presents more than 50 ballet productions for 75,000 Virginians each year.

Richmond Ballet's touring programs are designed in consultation with the presenter. Programs can feature full-length classic ballets, 20th century masterpieces, and Richmond Ballet-commissioned works by some of today's most notable emerging and established choreographers. Productions inspire and delight, and receive rave reviews from presenters and audiences alike.

Repertory productions for matinee or evening performances feature from three to four different classical or contemporary works. Ballets by George Balanchine, John Butler, Val Caniparoli, Colin Conner, Alan Hineline, Jessica Lang, Michael John Lowe, Philip Neal, William Soleau, and Stoner Winslett are among the pieces that are offered by the company.

Repertory productions can be performed in almost any theatrical setting and are appropriate for audiences of all ages. Story ballets are ideal for families with young children. The productions feature Richmond Ballet(s) full company of 22 professional dancers. Typically, a second story ballet is available each season in addition to a production of *The Nutcracker*.

The Ballet's company of dancers is available for multi-day engagements that can feature educational programs and public performances. Multi-day residencies may include lecture/demonstrations and youth performances for elementary and secondary students, master classes for dance students of all ages and levels of expertise, Minds In Motion classes for children in elementary schools, and lectures/workshops with the Ballet's artists.

Richmond Ballet tours with a full production staff and carries most of its own equipment, including costumes, scenery, lighting, and dance floor. Performances and activities are flexible and Richmond Ballet will work with presenters to design programs that meet the needs of each presenter and host community. Specific information on repertory and programming is available by contacting Richmond Ballet.

Contact:

Brett D. Bonda, Education
Director
Richmond Ballet
407 East Canal Street
Richmond, VA 23219
804-344-0906, ext. 240
804-344-0902 (fax)
bbonda@richmondballet.com
www.richmondballet.com

Fees:

Repertory Performances
\$12,000
Story Ballet Performances
\$18,000
Multi-Day Residencies
\$5,000

Fees are negotiable based upon the size and scope of the performance.

Availability:

August, 2006 - June, 2007

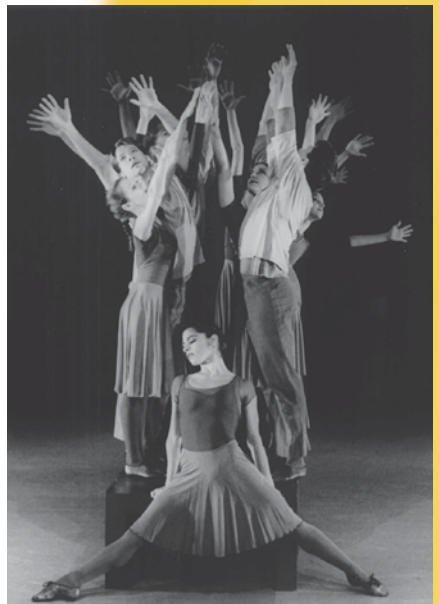
Audience:

All ages

Technical:

Permanent stage no smaller than 32' X 24' for repertory and story ballet performances; cafeterias, gymnasiums, or similar spaces may be used for educational programs

Suzanne Grandis



Multi-
MULTI-
DISCIPLINE
Discipline

Anndrena Belcher

"The truth of my own story lies on the road between inner city Chicago and the hollers of my eastern Kentucky home!"

Anndrena's oral history performances integrate folktales, song, dance and poetry. The performances are tightly woven and presented in a style which reflects her eastern Kentucky coal field roots and urban-Appalachian migration experience and her travels along the road connecting the two worlds. She has been described as "...a Minnie Pearl with track shoes," and "...a rocket-powered raconteur" who delivers a performance which comes across "like a cannonball compared to some [other] performer's water pistol." Author and historian Studs Terkel calls her "...a national treasure."

Words literally fall off the page in snapshot-like images in *Ridin' Route 23* as Anndrena tells of her rural-to-urban "in-migration" and bi-cultural lifestyle as a child in the 1950's. The program includes *Ella Mae Speaks*, a personal story of diversity and migration.

Anndrena weaves entertaining stories from the Old World and the Appalachian Mountains with contemporary tales in *Stories From Home*. History comes to life in a fast-moving, stylish program that features stories, music, dance and audience participation that sparkles with humor. This program includes *The Hiney-Binder Story: A Tale of Arts, Fashion, and Economic Development*.

Emma: Wings Again Wide and Free celebrates the life and work of turn-of-the-century visual artist, naturalist, feminist, poet, Emma Bell Miles. Journal excerpts, poems, and short story excerpts with musical accompaniment offer insights into Emma's insider-outsider perspective on mountain life and culture.

Passing It On: Three Generations celebrates the art and creativity of Anndrena, her grandmother and mother through paintings, drawings and family artifacts. Written commentary, poems and a narrative document the creative spirit handed down through several generations of folk artists. This presentation highlights the importance of knowing and telling one's personal story and the tradition of "self-taught" artistry.

Dancing in the Wilderness showcases Anndrena's song writing through a performance and workshop. Anndrena's wit and imagination carry the audience on a journey through Old World memories and contemporary myth. This program can be presented as a solo performance or as a concert with additional musicians.

Contact:

Anndrena Belcher
P.O. Box 668
Gate City, VA 24251
276-479-2762
hogonicebaby@cs.com
www.Anndrena.com

Fees:

Services from \$500 - \$2,500

Fees may include travel and other expenses. Special rates are available for block-bookings and for low-income community organizations.

Availability:

Throughout the year

Audience:

Adaptable for all ages

Technical:

Professional sound system;
appropriate performance space;
straight-back chair; water



Dawn Robinette

MULTI-DISCIPLINE

Contact:

Janine Bell, Tour Manager
Elegba Folklore Society
101 East Broad Street
Richmond, VA 23219
804-644-3900
804-644-3919 (fax)
concerts@efsinc.org
www.efsinc.org

Fees:

African Dance, Music
& the Oral Tradition
(concert) \$3,600
To Be Sold (dance theatre)
\$4,000
African Traditions in Virginia
(dance theatre) \$4,200
Dance with Me, Sing with Me
(performance/lecture)
from \$1,000-\$2,500
Timeless Journeys
(performance/lecture)
from \$1,750-\$2,500
Feel the Beat (workshop)
from \$1,200-\$1,500

Generally, estimated fees include most expenses. Special rates and discounts are available.

Availability:

Throughout the year

Audience:

All ages

Technical:

Sound, lighting, and flooring requirements will be arranged with each presenter

Elegba Folklore Society

Focusing primarily on West African culture and traditions, the Elegba Folklore Society strives to share an understanding of the evolution of music and dance and the cultural connections between West Africa and the United States. Participants develop an appreciation for the holistic nature and contemporary significance of this traditional art form. The Elegba Folklore Society presents a multi-discipline program that engages audiences in the story as it rises from a cultural perspective.

African Dance, Music, and the Oral Tradition, an engaging interactive concert program for audiences of all ages, explores diverse cultural perspectives.

To Be Sold, a dance theatre program about the legacy of bondage, tells a compelling story of survival and triumph through music, dance, historical records, and the stories of slaves. The dance theatre program "African Traditions in Virginia" is a forum through which diverse audiences will develop a greater appreciation of cultural heritage, lifestyles, language, folklore, and families.

Dance with Me, Sing with Me, a performance-lecture, features dances, instruments, songs, and stories and Timeless Journeys explores the relationship between lifestyle and world view. Both programs are interactive and may feature hands-on experiences for the participants.

Feel the Beat workshops address posture, movement, chants, drumming, techniques, poly-rhythms and the power of music. Programs can be adapted for younger audiences.

Janine Yvette Bell, Artistic Director of the Elegba Folklore Society, has created unforgettable music and dance programs that transport audiences on a journey through the mind-body-spirit-earth holistic experience of African culture.

The company features up to 20 youth, adult and elder dancers, as well as musicians, storytellers, singers and masquerade artists. Performances capture the energy of a village and showcase the traditions of West Africa and The Caribbean.



Willie Reid

Eve Watters

With Celtic harp, songs, storytelling and an array of instruments, Eve Watters celebrates timeless folk traditions with new spirit and lighthearted style. Concerts interlace dance music and airs with inspiring tales-with-a-twist, ballads and songs in several languages, and the sounds of Native American flute, concertina, banjo, autoharp, drum and dulcimer.

Twice-nominated for the Governor's Award for the Arts, Eve Watters has performed for thousands of individuals throughout her two decades of touring in Virginia, throughout the United States, and in Britain and Australia. In 2002, she was named by the University of Virginia Health System to be its first Musician-in-Residence.

Eve's program *Pleasure of the Harp* uses rare historical instruments (both gut- and wire-strung), period music, and ancient lore and legends to highlight the history of the harp through the ages. *Harp Music*, featuring medieval to modern repertoire and music from the collection of Thomas Jefferson, is appropriate for historic homes, festivals, galleries, and community events.

Eve's Concerts are designed for each audience and can include selections from Eve's extensive and diverse repertoire. All programs can be adapted for audiences of all ages and can be combined as components of a two-day (or longer) "Residency."

MULTI-DISCIPLINE

Contact:

Eve Watters
P.O. Box 1792
Charlottesville, VA 22902
434-823-8600 (voice/fax)
ianandeve2@cs.com
www.evewatters.com

Fees:

Concerts	from \$400-\$675
Residency (per day)	Negotiable
Harp Music	from \$275

Fees include travel expenses. Special rates are negotiable for multiple services, block-bookings, and for under-served areas.

Availability:

Throughout the year

Audience:

Adaptable for all ages

Technical:

Minimal; contact the artist for details

Mark Hall Cohen



MULTI-DISCIPLINE

Contact:

Melody Cochran, Manager
Wintersun Productions
302 South Locust Street
Floyd, VA 24091
540-745-7882
540-745-7881 (fax)
info@kusunensemble.com
www.kusunensemble.com

Fees:

Residency (1 day)	
or Concert	\$4,500
Residency (2-day)	\$6,800
Residency (3-day)	\$8,400
School Program (K-12)	
	from \$825-\$2,250
Workshop	
(full ensemble)	\$1,200

Workshops conducted by fewer members of the ensemble may be arranged for \$160 per artist. Fees do not include travel expenses or accommodations. Special rates are available for block-bookings, multiple dates, or back-to-back school assemblies.

Availability:

January 21 - November 1, 2006

Audience:

All ages

Technical Requirements:

30' X 24' stage area preferred;
12' X 18' minimum stage area required; 9 vocal microphones;
12 instrument microphones
(10 on booms); 2-4 monitors;
sound technician; large open performance area for school programs with electrical outlets and a sound system. Contact the artist for optional modifications.

The Kusun Ensemble

An extraordinary ensemble of musicians and dancers from the greater Accra region of Ghana, West Africa, the Kusun Ensemble includes past and current members of The National Ballet and The Pan African Orchestra. Although the ensemble's repertoire is rooted in traditional music, it has developed a unique style of music it has named Nokoko. The musical style fuses bass and lead guitar with traditional Ghanaian instruments to produce an electrifying blend of jazz and African music. The Kusun Ensemble has been dazzling audiences in Africa, Europe, Australia, and the United States. The group was selected to be featured at the Brooklyn Academy of Music's "Dance Africa" in 2004.

Founder, composer, and choreographer Nii Tettey Tetteh has assembled an exceptional group of performers to showcase African music, dance and cultural traditions through concerts, workshops, and lecture/demonstrations. Programs are both entertaining and informative.

Music is central to daily life in Africa. The Kusun Ensemble will demonstrate the connections between music and culture, and how drums can be used as a form of communication. Dances demonstrate significant community events, traditions, and spiritual practices.

The Kusun Ensemble has been hailed as one of Ghana's most innovative and powerful performing groups. The group brings the tropical passion and vibrant colors of the music and dance of West Africa to audiences throughout the world.



Melody Cochran

Patricia A. Johnson

Patricia Johnson seamlessly moves from poem to poem and from subject to subject while connecting with each audience member through word and spirit. National Poetry Slam Champion in 1996, her performances featured "...jazzy style and hard-hitting words." Patricia was the recipient of the Sonia Sanchez Award in 1999 and she has appeared at festivals and conferences throughout the United States.

In the concert performance *Burdens Down Lord: Patricia Johnson and McMillian Ministries* view African American history through poetry and song evoking the past. From the fields of slavery to the civil rights marches, the African American church has moaned, hummed and sang through tribulation. McMillian Ministries bring a truth to the spirituals, hymns, and gospel songs that speak to our struggle.

In *Harlem Renaissance Revisited*, Patricia takes audiences back to the 1920's - when jazz was king and racism was rampant - through the words of Langston Hughes, Zora Neale Hurston, Anne Spencer, Countee Cullen, Jean Toomer, James Weldon Johnson, and many others. This program is suitable for students (grades 6-12) and adults.

Somebody's Child, a college level program is a compelling performance of original poetry from Spirit Rising and Stain My Days Blue. *Wading in the Water*, appropriate for audiences of all ages, is a dynamic presentation of original work and work by poets who have influenced her, including William Shakespeare, James Weldon Johnson, Elizabeth Barrett Browning, and others. *Sister Speak* suited for general audiences, celebrates the lives of literary contributions of Emily Dickenson, Nikki Giovanni, Alice Walker, Edna St. Vincent Millay, Gwendolyn Brooks, and other women poets through a presentation also created for general audiences.

The workshop *Writing for Performance*, focuses on narrative poetry and dramatic monologues utilizing truth telling, memory and music in the development of the voice. A *Performance Workshop for Writers* offers insights into developing fundamental performance skills. Writers learn how to develop a polished presentation and discover theatrical form within their work.

Poetry Slam, for students grades 6-12, is scheduled in conjunction with the performance workshop. An Olympics-style presentation designed to elevate the standard poetry reading from humdrum to awesome. Poets perform original work and are scored by "judges" selected at random from the audience. Jump Start Poetry Unit, a 3-day intensive workshop designed for grade levels 6-12, students read classic and contemporary poets, write 3-4 poems and perform their original work before a life audience.

Contact:

Patricia A. Johnson
36 Willow Oak Lane
Elk Creek, VA 24326
276-655-9972
pajohnsonvacomm@hotmail.com

Fees:

Somebody's Child	\$800
Wading in the Water	\$600
Harlem Renaissance Revisited	\$800
Sister Speak	\$800
Burdens Down Lord: Patricia Johnson & McMillian Ministries	\$1,500
Writing for Performance	\$500
Performance Workshop for Writers	\$500
Poetry Slam	\$500
Poetry Unit	\$2,700

Back-to-back performances discounted \$100 each. A workshop in conjunction with a performance is available for \$250.

Availability:

Throughout the year

Audience:

All ages

Technical:

Appropriate stage area; lighting and sound systems



Curtis Reaves

MULTI-DISCIPLINE

Contact:

Ruth Baja Williams, Coordinator
Word Beat
4342 Stream Bed Way
Alexandria, VA 22306
703-765-1748 (phone/fax)
ruthcharles@verizon.net
www.tomteasley.com

Fees:

Full Concert	
Performance	\$1,200
30-Minute School Program	
Program	\$800
Vocal Technique	
Workshop	\$300
Percussion Workshop	\$300

Travel and accommodation expenses to be determined by service and location. Back-to-back same-venue school programs are \$600 for each program. Discounts are offered for multiple school programs. Mini-residencies or lecture-demonstrations are also available.

Availability:

Throughout the year

Audience:

Concert - All ages
School Program - Students (K-12)
Vocal Technique Workshop - Students (K-12, college students), adults
Percussion Workshop - Students (K-12, college students), adults

Technical:

Appropriate stage lighting; electrical outlet. Artist can supply sound.

Word Beat

Word Beat is a concert performance that combines the skills and musicianship of singer-actor Charles Williams and percussionist-composer Tom Teasley. Programs showcase the improvisational spirit of jazz rhythms, percussion, and songs from around the world interwoven with the words of James Weldon Johnson, Langston Hughes, Nelson Mandela, Mahatma Gandhi, and Martin Luther King, Jr.

Tom Teasley performs on a wide variety of percussion instruments that range from an assortment of hand drums from around the world, to drum set, orchestral percussion and a variety of electronic instruments. Teasley is recognized worldwide as a fusion percussionist and recording artist. He has appeared as a soloist with the National Symphony Orchestra, as well as at the Los Angeles World Music Festival and many music festivals throughout Europe. He has been featured in *Modern Drummer* magazine and his music has been heard on National Public Radio's *All Things Considered*. He has several solo recordings and videos to his credit, and he has produced a solo performance - *The Drum: Ancient Traditions Today*.

Charles Williams and Tom Teasley are dedicated educators who enjoy working with young audiences. The duos interactive school programs offer songs, poems, prose, jazz rhythms and rhythm games, and a wide array of percussive sounds.

Each artist also offers a workshop. Charles Williams teaches vocal exercises and breath control in his vocal technique workshop. Participants learn how to use the voice and to draw upon the intellect and soul to express musical meaning. Tom Teasley conducts clinics in specialized percussion performance for college-level students and music students of all ages. He guides participants on a visual and aural tour of the world of percussion, electronic MIDI techniques, and jazz improvisation.



MUSIC
Music

MUSIC

Contact:

Gerald A. Pope
1602 West Ruritan Road
Roanoke, VA 24012
540-977-2365
540-520-2194 (cell)
540-344-3962 (fax)
gerald@brass5.com
www.brass5.com

Fees:

Formal Concert	\$2,800
Christmas Concert	\$2,800
Educational Programs from	\$600

Discounts are available for multiple bookings.

Availability:

Throughout the year

Audience:

Concerts - All ages
Educational Programs - (PK-12)

Technical:

Adequate lighting; 20' X 20'
stage; electrical outlets

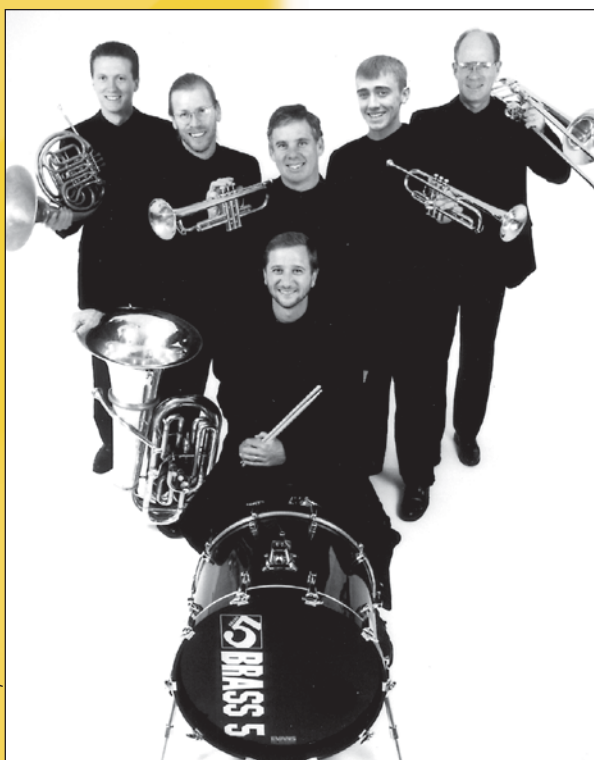
Brass 5

Brass 5 presents concerts that include a range of musical styles from Dixieland and jazz to rock and country music. Programs can be designed to meet the needs of each community and each presenter. Brass 5 offers something for everyone.

Each year Brass 5 designs educational programs correlated with Virginia's Standards of Learning objectives (grades PK-12). Ensemble members draw upon public school teaching expertise to develop material that addresses specific areas of instruction at each grade level. Brass 5 ensures that programs are both entertaining and informative.

Programs include *From Buzz to Brass*, a humorous look at the development of the family of brass instruments; *Elements in Motion*, a multi-modal approach that demonstrates how musical compositions are created; *National Emblem*, a journey through American music and culture; and *Why Music*, a program that explores music in our everyday lives. *Foundation of Freedom*, a light hearted look at our freedoms and how we acquired them. Brass 5 has presented more than 3000 programs in schools throughout the eastern United States and in Europe. In addition, performances by Brass 5 have been broadcast on National Public Radio.

Brass 5 is committed to encouraging young musicians and nurturing the cultural environment in Virginia. Brass 5's captivating programs—appropriate for audiences of all ages—create an aura of excitement about the arts. Brass 5 concerts and workshops showcase the talents and expertise of superb musicians and dedicated music educators.



Kevin Hurley

Celtibillies

Concerts by Celtibillies are a rousing exploration of the deeply-rooted connections between Celtic and Appalachian music traditions. Generally, concerts consist of two 45- to 60-minute sets. Concert repertoire includes a wide range of traditional Celtic and “Old-Time” music and song, as well as original music. Celtibillies features Becky Barlow on hammered dulcimer, keyboard and bodhran, Jack Hinshelwood on guitar and fiddle, Tim Sauls on banjo, bouzouki and guitar, and Jeff Hoffman on bass. Celtibillies’ energetic performances are a mixture of vocal duets and spirited jigs, reels, waltzes, and breakdowns.

In both Celtic and Appalachian traditions, music and dance are inseparable. The members of Celtibillies celebrate these connections through inter-disciplinary presentations featuring accomplished dancers who demonstrate Appalachian clogging, Scottish Highland dance, and Irish step dance.

The members of Celtibillies encourage interactive learning through informal workshops that can be scheduled prior to a 90-minute concert. These one-hour workshops offer instruction in performance styles and techniques for a variety of instruments including acoustic bass, guitar, fiddle, clawhammer banjo, bouzouki, hammered dulcimer, bodhran, and keyboard. Dance workshops on clogging styles are also offered. Workshops are conducted by individual artists and may be concurrent.

Contact:

Jack Hinshelwood, Manager
3708 Old Town Road
Shawsville, VA 24162
540-268-1165 (evening)
540-552-5548 (day)
540-268-2807 (fax)
hinshel@verizon.net
www.celtibillies.com

Fees:

Concert	\$1,600
Concert with 4 Dancers	\$2,500
Concert with Workshops	\$2,000

Fees include all expenses.

Fees do not include a sound system.

Availability:

Throughout the year, except weekdays during the school year

Audience:

All ages

Technical:

Professional sound system; 16' X 10' stage; contact the artists for more information about stage requirements



J.R. Roberts

MUSIC

Contact:

Dean Shostak
P.O. Box 465
Williamsburg, VA 23187
800-588-3326
757-229-4778 (fax)
deanotes@aol.com
www.glassmusic.com

Fees:

Concert from \$1,500-\$2,000
School Assembly Program \$800

Travel expenses and accommodations vary depending upon the location of each presenter. Special rates are available for block-bookings and back-to-back school assemblies.

Availability:

Throughout the year

Audience:

All ages

Technical:

Appropriate stage area; professional sound and lighting systems

Dean Shostak

Dean Shostak is a nationally-recognized American music pioneer. His concerts featuring violin, hurdy-gurdy, and Benjamin Franklin's glass armonica combine history and humor with period and original compositions to create a musical experience that has earned him a large following across the country. Dean is one of only 10 glass armonica players in the world who performs in concert halls and at universities, schools, and festivals throughout the United States. He will perform many concerts in 2006 to celebrate the 300th anniversary of the birth of Benjamin Franklin.

He has been featured on National Public Radio's *All Things Considered*, the BBC's *Good Morning Television*, NBC's *Nightside*, and *Mister Rogers' Neighborhood* on PBS. His recordings *Crystal Carols*, *Revolutions*, *Celtic Crystal*, *Glass Angels*, *Colonial Fair*, *Davy Crockett's Fiddle*, and *18th Century Mother Goose Songs* have received critical acclaim in newspapers and magazines, and on radio and television programs around the world.

In his Concert Program, Dean performs traditional and original works on violin, hurdy-gurdy, and glass armonica. The program features French music for hurdy-gurdy, Mozart's *Adagio for Glass Armonica*, and early American music celebrating Davy Crockett as a frontier fiddler. Dean performs as a solo artist, as well as with accompanist Kelly Kennedy, who plays the piano, guitar, and harpsichord. Christmas and other special holiday concert programs are available. Shostak's new arrangements for glass armonica

and hand bells offer members of the music community opportunities to participate in his concerts. Spectacular new glass instruments are featured: crystal violin, glass handbells, and glass bowed psaltery.

Students, grade levels K-12, can experience the enchanting sounds of Ben Franklin's glass armonica, learn the ancient history of the hurdy-gurdy and see a "pocket" violin like the one Thomas Jefferson kept in his saddlebag in Dean's interactive *School Assembly Program*. This

program features multimedia demonstrations with audio, video, and camera projection of the instruments on screen.



Irene Young

Eugene Jones

Clarinetist Eugene Jones brings a rich and varied background to the art of clarinet performance. His recital and chamber music appearances include performances at Boston's Symphony Hall, Harvard University, Brandeis University, the New England Conservatory of Music, the University of North Carolina (Chapel Hill), Hampton University, the Berkshire Music Center, the Isabella Stewart Gardner Museum, the Maine Festival, and on WGBH radio and television. He has also appeared in concert at Carnegie Recital Hall, the Lincoln Center Library, the John F. Kennedy Center's Terrace Theater, and the National Museum of Women in the Arts. Concerts with the Boston Pro-Musica Quartet, the American Symphony Chamber Players, the New England Piano Quartette, and the award-winning Portland String Quartet have helped establish his excellent professional reputation.

Eugene earned undergraduate and graduate degrees in clarinet performance from the New England Conservatory of Music where he studied with Gino Cioffi, Kalmen Opperman, Peter Hadcock, Keith Stein, and Roger Hiller. He was awarded a fellowship by the prestigious Berkshire Music Center at Tanglewood where he performed as principal clarinetist under conductors Erich Leinsdorf and Gunther Schuller.

Eugene Jones has been a member of the faculty at both East Tennessee State University and Emory & Henry University. In addition to offering clarinet instruction, he can share his extensive expertise in music history, the history of jazz, and instrumental ensembles with students and workshop participants. Continuing involvement in the Commission's Arts in Education programs has given Mr. Jones the unique perspective of a concert artist and artist-in-residence.

Programs are suitable for audiences of all ages and can also be designed to address specific needs and themes upon request.

Contact:

Eugene Jones
19455 JEB Stuart Highway
Abingdon, VA 24211
276-623-0777
jnsfam@juno.com

Fees:

Recital or Solo Performances
from \$800-\$1,000
Residency (1-day) or Workshop
\$300

Fees do not include travel expenses or accommodations. Fees for special events or block-bookings are negotiable.

Availability:

Throughout the year

Audience:

All ages

Technical:

Piano (tuned to A 440 the day of the performance); music stand(s)



Howell Oakley

MUSIC

Contact:

Jacob Yarrow, Managing
Director
Garth Newel Music Center
P.O. Box 240
Warm Springs, VA 24484
540-839-5018
540-839-3154 (fax)
jyarrow@garthnewel.org
www.garthnewel.org

Fees:

Concert	\$4,000
Masterclass with Concert	\$4,250
Lecture/Demonstration with Concert	\$4,250

*Fees include travel expenses.
Fees are negotiable. Discounts
are available for block-bookings.*

Availability:

Throughout the year

Audience:

All ages

Technical:

Tuned concert grand (minimum
seven foot) piano with bench;
3 straight-back chairs without
arms; concert lighting

Garth Newel Piano Quartet

The Garth Newel Piano Quartet is known for its high-energy performances and virtuosity, and for offering fresh insights into both standard and new repertoire. Concerts by the ensemble are informal and conversational, and the musicians' spirit and passion captivates audiences of all ages. The quartet maintains a strong dedication to the next generation of chamber musicians and possesses the rare ability to captivate an audience with the spirit and passion they bring to every concert.

The Garth Newel Piano Quartet made its New York City debut at Carnegie Hall in November of 2004 and has recorded two CDs featuring works by Mozart, Brahms, Martinu, and Dvorak. The ensemble has performed extensively throughout the United States and abroad.

The ensemble offers lecture/demonstrations and masterclasses designed to supplement concerts. Masterclasses include coaching for piano and string students of all ages, and chamber ensembles of all types. Lecture/demonstrations include an in-depth look at a specific chamber music work, as well as the life and creative process of its composer. These sessions delve into the meaning of a work and are intended to offer background information for concert goers. The workshops are designed to meet the needs of each setting and presenter, and can be scheduled as a presentation prior to a performance. Violinist Teresa Ling leads the lecture/demonstrations and shares her extensive knowledge about chamber music, composers, and music history with participants.

Members of the ensemble have extensive experience as teachers and coaches. The musicians lead the annual Garth Newel Student Fellowship Program and Amateur Chamber Music Retreat, and they have taught at numerous summer festivals. Teresa Ling and Tobias Werner are currently on the faculty at the Washington Conservatory of Music and Victor Asuncion is assistant professor at the University of Memphis, TN.



Luca E. DiCiccio

Hesperus

With its trademark blend of expertise and playfulness, Hesperus presents living and historical traditions in several programs designed for audiences of all ages.

Colonial America includes toe-tapping jogs, cotillions, and ballads from British Colonial North America. School performances and lecture/demonstrations focus on the evolution of Colonial culture to an American culture, the influences of the Irish, Scottish, and French cultures on early American music, and popular forms of music of the era.

For No Good Reason At All features the award-winning cross-over trio of Bruce Hutton, Scott Reiss, and Tina Chancey in concert. The program mixes medieval and renaissance music with American blues and vaudeville styles, as well as old-time, Cajun, swing-era music. The program incorporates more than two dozen early and traditional vintage instruments and a special audience-participation jug band finale! School performances and lecture/demonstrations highlight traditional music styles, Medieval and Renaissance music of Europe, and demonstrations of instruments.

The Banshee's Wail features Scott Reiss's tour-de-force on recorders and Irish whistle. Reiss is accompanied by consummate guitar and bazouki player Zan Mcleod and virtuosi early/traditional string player Tina Chancey. School performances and lecture/demos focus on what's the difference between classical and folk music and what Celtic music sounds like.

The Wild Kingdom: A Medieval Book of Beasts is an irreverent exploration of the animal kingdom. Mime artist (and student of Marcel Marceau) Mark Jaster and a narrator join the trio in this literary, musical, and sometimes hilarious look at the mysterious cat, slithering panther, mythical phoenix, and the majestic lion. School performances and lecture/demonstrations address real and imaginary animals in bestiaries (books of beasts), mime, and Medieval music with animal titles.

The Food of Love features instrumental music of the British Isles from the Renaissance through the early 18th century. School performances and lecture/demonstrations focus on the music of Shakespeare's time and the music of England, Ireland, and Scotland.

The Robin Hood Project is a performance of music composed during Robin Hood's era during a screening of the 1922 silent film classic *Robin Hood* starring Douglas Fairbanks, Jr. School performances and lecture/demonstrations feature discussions of the music of the era and an exploration of the myth or fact of Robin Hood's life and deeds.



Tom Radcliffe

Contact:

Scott Reiss, Co-Director
3706 North 17th Street
Arlington, VA 22207
703-525-7550
703-908-9207 (fax)
scott@hesperus.org
www.hesperus.org

Fees:

Colonial America (concert)	\$3,000
Colonial America (school performance/lecture)	\$700
For No Good Reason at All (concert)	\$3,000
For No Good Reason at All (school performance/lecture)	\$700
The Banshee's Wail (concert)	\$3,000
The Banshee's Wail (school performance/lecture)	\$700
The Wild Kingdom (concert)	\$4,000
The Wild Kingdom (school performance/lecture)	\$900
The Food of Love (concert)	\$3,000
The Food of Love (school performance/lecture)	\$700
The Robin Hood Project (concert)	\$3,500
The Robin Hood Project (school performance/lecture)	\$700

School performances with lecture/demonstrations are available only in conjunction with concerts. Discounts for block-bookings are available.

Availability:

Throughout the year

Audience:

All ages

Technical:

Varies; contact the artists for details about each service

MUSIC

Contact:

Barbara Tresidder Ryan,
Manager
P.O. Box 11160
Burke, VA 22009-1160
703-426-1450 (voice)
703-426-1762 (fax)
ionavoice@pobox.com
www.lonaMusic.com/

Fees:

Concert	\$1,700
Concert (with dancer)	\$1,900
Rhythm and Roots: Celtic Style (school program)	\$1,000
Rhythm and Roots: Celtic Style (with dancer)	\$1,200
Workshop	\$700

Fees do not include accommodations.

Availability:

Throughout the year

Audience:

All ages

Technical:

Professional sound system and
sound engineer; minimum 12' X
16' elevated wooden stage

IONA

IONA is a high energy, pan-Celtic group based in northern Virginia. Founded in 1986 by Barbara Ryan (lead vocal, guitars, bouzouki, and bodhrán) and Bernard Argent (wooden flute, whistles, doumbek, and vocals), the band includes champion Scottish fiddler Andrew Dodds, Chuck Lawhorn (bass guitars, vocals, whistle), and can include Susan Walmsley "on feet." IONA presents the music and dance of Scotland, Ireland, Wales, Cornwall, and the Isle of Man, as well as Brittany (France), Asturias and Galicia (Spain), and the Celtic cultures of North America: Appalachian, Cajun and Cape Breton.

IONA in concert explores the range of human emotion through music; from the horror of famine, war, and violent prejudices to the joy of love, riotous dances, and awe-inspiring homelands. Barbara Ryan illustrates these emotions through her compelling performances of dark, sweet, and wild songs. Bernard Argent's evocative flute and whistle playing further define IONA's distinctive sound, while Andrew Dodd's aggressive fiddler style drives their music. Chuck Lawhorn's lively riffs and the band's intricate percussion ensure an energetic performance that is topped off with a brilliant demonstration of Celtic dances by Susan Walmsley. Audience members are encouraged to sing along and learn simple Breton dances. Members of IONA offer entertaining and educational information about the music, as well as a fascinating overview of the traditions of Celtic immigrants in North America.

IONA's holiday program, *Nutmeg & Ginger*, features wassailing songs, familiar carols, and interactive dances.

Rhythm and Roots: Celtic Style, IONA's school program, demonstrates the evolution of Celtic music and its connections with dances. The musicians explore percussion using

all of the instruments, from fiddles to drums. Participants are encouraged to explore time signatures, rhythmic accompaniment, and simple dances. Singing techniques will also be shared in this program.

Topics available for IONA's Workshops include the history of Celtic culture and music, fiddle and vocal techniques, how to play bodhrán and whistle, Breton dance and music, and the basics of Highland dance.



Glenda Kirkman

Jennifer Kirkland & Bert Carlson

This dynamic duo delights audiences with vibrant performances, featuring luscious vocals, guitar wizardry, and creative jazz arrangements of American popular music. Their concert programs include jazz standards, musical theater songs, blues, modern popular tunes done in jazz style - and always something unexpected. The talent and conversational stage presence of this duo combine to provide an engaging, accessible, and entertaining musical experience for audiences of all ages.

Guitarist Bert Carlson has performed and recorded professionally for over 30 years throughout the United States, and has toured in Japan. Bert's extensive performing and band leading experience encompass jazz, blues, rock and roll, and bluegrass, all of which inform his dynamic playing style and his creative jazz arrangements for the duo.

Jennifer Kirkland has performed and directed music in a variety of styles during the last 25 years throughout the United States and England. Her performance styles include jazz, musical theater, and classical music. Jennifer is also a music educator and workshop presenter in both solo voice and choral settings. She released her first jazz CD *You Must Believe in Spring* in January 2004. Audio samples are available at their website.

Their recent performance venues include Court Square Theater, Greenbrier Valley Theatre, Fortune-Williams Music Festival, Blackfriars Playhouse, Washington and Lee University, and regular club events throughout the Shenandoah Valley and central Virginia. The duo can provide thematic programming upon request (e.g., music of a particular decade, style, or composer) or can tailor concert repertoire selections to tie in with particular presenter events.

Jennifer and Bert offer duo, trio (voice, guitar, bass), quartet (voice, guitar, bass, and other solo instrument or drums), and quintet (voice, guitar, bass, drums, and solo instrument) concerts and can provide larger ensembles as well. Concerts generally consist of two 45-minute sets or one 75-90minute set.

Contact:

Jennifer Kirkland
303 College Circle
Staunton, VA 24401
540-886-6672
540-255-3377 (cell)
540-996-4020 (fax)
jenniferk@jenniferkirkland.net
www.jenniferkirkland.net

Fees:

Duo Concert from \$550- \$850
Trio Concert from \$750- \$1200
Quartet Concert
from \$950- \$1600
Quintet Concert
from \$1,150 - \$2,000
Larger Ensembles Negotiable

Any additional travel and accommodation expenses to be determined by location. Discount rates may be available for block-bookings or under-served areas.

Availability:

Throughout the year

Audience:

All ages

Technical:

Appropriate performance area; electrical outlets; two stools or armless chairs. Additional requirements for larger ensembles may vary with performance space. Contact artist for details.



Bert Carlson

MUSIC

Contact:

George Balderose, Artist
Representative
Music Tree Artist Management
1414 Pennsylvania Avenue
Pittsburgh, PA 15233
412-323-2707
412-323-1817 (fax)
tradfolk@music-tree.com
www.music-tree.com

Fees:

Concerts from \$2,000-\$3,000
Concert with Symphony
from \$2,200-\$3,200
Workshops/School Concerts
from \$1,000-\$1,500
Residencies from \$2,500-\$3,500

Fees include travel expenses.
Accommodations are not
included.

Availability:

Throughout the year

Audience:

All ages

Technical:

Professional quality sound
system

John McCutcheon

Encouraged by the folk music revival of the 1960's, John McCutcheon started his musical career with a mail order guitar. He left his native Wisconsin for Appalachia and learned from some of the legends of traditional American music, mastering fiddle, banjo, guitar, autoharp, dulcimer, jaw harp, and other instruments. His performing, song writing, and storytelling skills blend traditional instruments and themes with contemporary sounds. McCutcheon's virtuosity and wide appeal have taken him to major festivals throughout the world and to television and radio appearances on four continents. He has also appeared as a soloist with symphony orchestras and choral societies throughout North America.

His song writing and performing skills, as well as his masterful command of the hammered dulcimer have received critical acclaim. He has expanded the audience—primarily folk music enthusiasts—for this nearly-extinct instrument to include classical, jazz, and rock-and-roll music crowds. Johnny Cash called him “. . . the most impressive instrumentalist I've ever heard.”

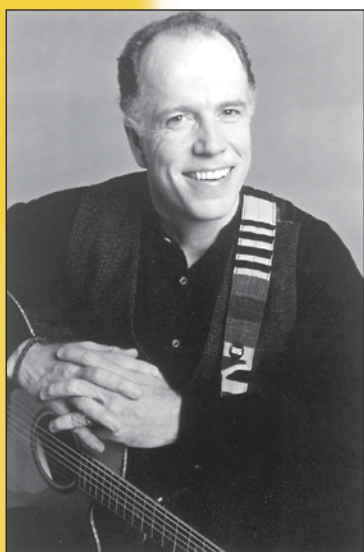
He has earned a reputation as a consummate artist for his extraordinary work with hearing-impaired audiences of all ages, as well as for his work with sign-language interpreters. After 33 albums, six Grammy Award nominations and six “Children's Album of the Year” awards, John McCutcheon is one of America's foremost folk music performers.

A solo Concert generally consists of two 45-minute sets with an intermission, or one 75-minute presentation in which John sings and plays hammered dulcimer, guitar, banjo, fiddle, autoharp and other instruments.

John provides charts and will work with an orchestra's musical director to present the family-oriented program Concert with a Symphony Orchestra.

John's Workshops and School Concerts offer entertaining and age-appropriate performances for children or a wide selection of workshop topics, including instrumental workshops and sessions on song writing.

One Day Residencies usually include a workshop or school performance in the afternoon and a community-wide evening concert on the same date.



Irene Young

Kandinsky Trio

The Kandinsky Trio is one of America's foremost chamber ensembles. Performances by the Trio have been described as "... world class" (*Palm Beach Daily News*) and "... spirited and persuasive" (*American Record Guide*). The Trio continues to attract new audiences through its passionate performances of masterworks and innovative programming, and its efforts to redefine the chamber music genre.

The Trio tours throughout the United States and Europe and collaborates with internationally-acclaimed artists including soprano Dawn Upshaw, violinist Ida Kavafian, and jazz guitarist Kurt Rosenwinkel. The Trio is heard on radio and television broadcasts and its CD - *Trios in Foreign Lands* - has garnered worldwide critical acclaim.

In 1999, former Virginia Senator Charles Robb selected the Kandinsky Trio to represent The Commonwealth of Virginia at The John F. Kennedy Center's State Days Series. The Trio is one of only six piano trios to receive Chamber Music America's Residency Award. The ensemble has received awards from the Presser, Carpenter, and Copenhaver Foundations for artistic development and to work with under-served communities.

Formal concerts feature traditional repertoire and can include unusual or contemporary music. New for the 2005-2006 touring season is the popular and acclaimed collaborative performance of *Tales of Appalachia* with storyteller Connie Regan-Blake. The program is appropriate for audiences of all ages. School day performances of this program may be paired with a family concert.

Natural Bridge, commissioned by and composed for the Trio by John D'earth, features the Trio, string bass, and jazz guitar with guest artist Kurt Rosenwinkel.

Residency activities include interdisciplinary lecture/demonstrations designed for schools and museums, informal concerts for students and civic groups, open rehearsals, and the unique hands-on workshop entitled *Coloring* with the Kandinsky's.

The Kandinsky Trio is available to perform the *Triple Concertos* by Beethoven and Pulitzer Prize-winning composer Ellen Taaffe Zwilich with professional and community orchestras.

Contact:

Alan Weinstein, Cellist
Kandinsky Trio
Roanoke College
221 College Lane
Salem, VA 24153
540-375-2223
540-378-5162 (fax)
weinstei@roanoke.edu
<http://home.roanoke.edu/kandinsky/>

Fees:

Formal Concert	\$3,500
Residency (with concert) from	\$4,000-\$6,000
Triple Concerto	\$4,000
Tales of Appalachia	\$5,000
Natural Bridge	\$7,000

Some fees include all expenses. Some services will require accommodations. Fees may be negotiable for block-bookings. Discounts are offered for school concerts, workshops, and master classes scheduled in conjunction with other services.

Availability:

Throughout the year

Audience:

All ages

Technical:

Minimum seven-foot concert grand piano (tuned A 440); adjustable bench; normal concert lighting; contact the artists for further details



Lynne Brubaker

MUSIC

Contact:

Kim Cary, Managing Director
Green Hills Music
784 Browns Hollow Lane
Massies Mill, VA 22967
434-277-8452 (voice/fax)
kimbo@lynchburg.net

Fees:

Concert	\$850
School Performance	\$500
Rhythms 'Round the World	\$500
Rhythms 'Round Virginia	\$500
Residency (per day)	from \$600-\$1,000

Discounts are available for multiple performances.

Availability:

Throughout the year

Audience:

All ages

Technical:

Vary with performance space;
contact the artists for details

Kim & Jimbo Cary

Celebrating the vibrant rhythms of world folk music, Kim & Jimbo Cary play Irish slip jigs, East European klezmer freilachs, Virginia hoedowns, and original compositions, including Jimbo's Southside Blues, which describes the traditional lifestyle of Virginia's southern counties.

Kim & Jimbo share historical and cultural information about their collection of instruments, including the gourd banjo, mandolin, fiddle, acoustic bass, saxophone, and a host of world percussion instruments. The Carys also play the balafon, a xylophone with gourd resonators, the jembe or lead drum, and the jun-jun or bass drum, which they learned to play with instruction provided by master musicians from Mali and Guinea.

Rhythms 'Round the World, a school assembly program, is a musical tribute to the European, African, and Asian traditions that form Virginia's cultural foundation. In this program, Kim & Jimbo share an array of string, woodwind, and percussion instruments. The program begins with a Native American flute solo and includes an Irish tin whistle and bodhran duet, string music from Mexico, and West African style drumming.

Rhythms 'Round Virginia is a musical tour of The Commonwealth and its rich history. Participants join the artists as they travel up the James River from Jamestown playing Colonial era fiddle tunes, 19th century banjo breakdowns, and songs of the railroad and coal mining industries as well as the Civil War. Both school programs are interactive and culminate in a student percussion jam session led by the artists.

A Residency includes a mini-concert, and intensive hands-on sessions with Kim & Jimbo's collection of percussion instruments from West Africa, Latin America, and the Middle East.



Nora B. May

Nominated for a Governor's Award for the Arts in 2000, Kim & Jimbo have performed together for more than twenty years and have been featured on nine recordings. The Carys have performed at The John F. Kennedy Center for the Performing Arts and the Easter celebration at The White House. During the last decade, Kim & Jimbo have performed in more than 80 Virginia counties and cities.

Laura Mann

Soprano

Soprano Laura Mann offers four touring programs this year.

The White Cliffs, is a one-person, one-act opera with piano and flute by Natalia Raidorodsky. Told as a flashback, the story was inspired by the life of Susan Donne, an American woman who lived in England prior to World War I. The story tells of her courtship and marriage to an English soldier and his tragic death. The opera touches on the universal themes of love, courtship, sacrifice, patriotism, and family devotion.

In a Woman's Voice is a recital of five centuries of solo vocal music by women composers. The songs and arias are performed in their original languages and are accompanied by piano. This critically-acclaimed program has been presented in a variety of venues from concert halls and cathedrals to intimate settings.

The Many Faces of Love is a music theatre performance workshop for schools or community groups. Vocal and drama coaching is provided to participants. Dr. Mann illustrates stylistic differences by performing selections from musical theatre.

With a Song in My Heart is a traditional recital of classical art songs and arias. This popular program features works by Mozart, Strauss, Puccini, as well as lighter fare by Richard Rodgers, George Gershwin, and Rudolf Friml.

Laura Mann has sung more than 40 roles in operas and operettas in multiple productions in the United States and in Europe. She has appeared at international festivals and has been a soloist with numerous prestigious orchestras, including the Berlin Philharmonic, the Swiss Chamber Orchestra, the Prague Chamber Ensemble, and the Richmond Symphony. She has appeared at The John F. Kennedy Center and the National Cathedral, and in recitals at numerous museums and embassies.

Dr. Mann is Professor of Voice and Opera at George Mason University. Her latest CD - *Songs of Light and Joy*, featuring the work of composer Natalia Raigorodsky - was released in December of 2002.

Contact:

Dr. Laura Mann
10208 Bushman Drive, #424
Oakton, VA 22124
703-255-5585
703-993-1380 (office)
703-993-1394 (fax)
lauraannmann@juno.com

Fees:

The White Cliffs (opera monodrama)	\$1,500
In a Woman's Voice (recital)	\$1,300
With a Song in My Heart (recital)	\$1,300
Master Class and Lecture	\$850
Residency (1-day)	\$1,000

Fees are negotiable. Fees do not include travel expenses or accommodations. Special rates are available for block-bookings.

Availability:

Throughout the year

Audience:

All ages

Technical:

Appropriate stage area; piano; lighting; standing mike; couch or large chair, small desk, small table, and 1 chair are required for "The White Cliffs"



Tom Radcliffe

MUSIC

Contact:

Lynne Mackey
20 Frazier Street
Staunton, VA 24401
540-885-0233
800-645-9663
540-885-8246 (fax)
lmackey@cfw.com

Fees:

Concert	\$1,000
Lecture-Demonstration/ Workshop	\$300
Master Class	\$300

*Multiple performance and
residency fees are negotiable.
The concert fee includes travel
expenses.*

Availability:

Throughout the year

Audience:

Adults, students (grades 4-12)

Technical:

Minimum seven-foot grand
piano, tuned (A 440) the day of
the performance

Lynne Mackey

Pianist Lynne Mackey's vibrant performances combine masterful technique with an extraordinary expressiveness to make a wide range of classical music accessible to audiences of all ages. A graduate of The Juilliard School with a doctorate from the Eastman School of Music, Dr. Mackey brings an unusual depth of understanding of both traditional and contemporary classical repertoire to the concert stage. Her formidable skills are further enhanced by her warm and engaging stage presence.

She has performed in the United States, Canada, and in Europe. She has appeared at Weill Recital Hall and Merkin Hall in New York City, the Banff Centre in Alberta, Canada, and the Vestak Theatre in Enschede, The Netherlands. A skilled interpreter of contemporary music, she has collaborated with several composers including George Crumb, Samuel Adler, and Joan Tower. Her performances of new works for the piano include three New York premieres.

Ms. Mackey was the first performing artist to be awarded a fellowship by the Appalachian College Association. The fellowship funded the development and performances of concerts designed to build new audiences for contemporary music.

Lynne Mackey's imaginative programming allows her to work with each presenter to create a concert program that will afford audiences an opportunity to experience diverse solo repertoire from the lyrical beauty of Chopin to the experimental wizardry of John Cage. Concert options include five specialized performances: *Music of Spanish Influence*; *Holiday Concert* featuring Tchaikovsky's *Nutcracker Suite*; *Classic Traditions*; *Russian Recital*; *Music of Frederic Chopin*; and *What's NEW?!* (Classical Music of Our Time).

In addition to concerts, lecture/demonstrations, workshops, and masterclasses are available to presenters. Activities that address technique, interpretation, and performance can be designed for a general audience or for a specific group, such as pianists, composers, or general music students. Activities may be adapted to meet the needs and interests of different age groups.



Lou Saunders

Marcolivia

Marc Ramirez and Olivia Hajioff form the violin and violin/viola duo Marcolivia. The duo has given concerts extensively in the United States and abroad, including performances in Russia, Japan, Canada, Mexico, and throughout Europe. They have performed in many of the world's cultural centers, including New York City, Boston, Chicago, Washington, D.C., Los Angeles, Moscow, London, Tokyo, and Mexico City. Performances by the duo have been featured on radio and television programs broadcast throughout North America, Europe, and Asia. The duo has performed chamber music at The John F. Kennedy Center in Washington, D.C., the Ravinia Festival in Chicago, and the Weill Recital Hall in Carnegie Hall, as well as with chamber music luminaries including Leon Fleisher, Awadagin Pratt, and Edgar Meyer.

Recently, the artists were invited to perform at Chamber Music America's Marathon Concert in New York City with The Juilliard Quartet and The Peabody Trio. In addition, Marcolivia was the only chamber music finalist in the 2000 Concert Artists Guild Competition. The artists teach at Shenandoah University and are on the faculty of the Shenandoah Performing Arts Festival, the Las Vegas Summer Music Festival, the Tokyo College of Music in Japan, and the Dartington International Festival in Great Britain. Marcolivia is also on the roster of The John F. Kennedy Center's Millennium Stage Artists.

The artists offer a wide range of programming options. Special "theme" programs featuring duos from Eastern Europe (including all 44 Bartok duos), France, or Israel, as well as music from Japan, Russia, and the United States can be designed for presenters. Concerts of Baroque music or works by 20th century composers are also offered. The duo's two-violin arrangements of the virtuosic works of Paganini and Wieniawski are available. Programs can incorporate question and answer sessions, as well as discussions of the works. A pianist can be added to expand the programming options to include works for violin, viola, and piano.

The artists will work with presenters to design entertaining and informative concerts for audiences of all ages.

Contact:

Marc Ramirez and Olivia Hajioff
Marcolivia
202 S.W. Tapawingo Road
Vienna, VA 22180
703-255-6714
marcolivia@starpower.net
http://users.starpower.net/
marcolivia

Fees:

Duo Concerts
from \$1,000-\$2,000
Concertos & Double
Concertos with Orchestra
from \$1,000-\$2,000
Education, Master Classes,
Residency Programs
from \$750-\$2,000

*Performance series and master
class series rate is negotiable.*

Availability:

Throughout the year

Audience:

Duo concerts and concertos
- All ages
Master classes, lectures,
residencies - Music students
(grades 8-12) and adults
Introduction to duo and chamber
music - Music students
(grades 8-12)

Technical:

Two standard Manhasset type
music stands; standard concert
stage lighting



Ann and Carl Purcell

MUSIC

Contact:

Mitch Greenhill/Matt Greenhill
Folklore Productions
1671 Appian Way
Santa Monica, CA 90401-3293
310-451-0767
310.458.6005 (fax)
mitchg@folkloreproductions.com
mattg@folkloreproductions.com
www.folkloreproductions.com
www.mikeseeger.info

Fees:

*Virginia's Old-Time Music -
Tidewater to Appalachia*
from \$1,200-\$1,500
Home-made Southern Music
(school program)
from \$1,000-\$1,200

*Fees include travel expenses.
The school program includes
two assemblies or classes per
day. Mini-residencies, work-
shops and lecture-demonstra-
tions are also available.*

Dates Available:

Throughout the year

Audience:

All ages

Technical:

Standard lighting; professional
sound reinforcement required
for audiences of more than 50
persons

Mike Seeger

Mike Seeger has devoted his life to singing and playing the traditional mountain music of the southern United States and to producing documentaries and concert presentations of traditional musicians, singers, and dancers. He sings and plays the guitar, banjo, fiddle, Jew's harp, quills, harmonica, dulcimer, autoharp, and other instruments in a variety of traditional styles. Since 1960 he has toured the United States, Europe, Africa, New Zealand, Australia, and Japan. He has produced more than 78 recordings for the Rounder, Smithsonian Folkways, County, Vanguard, and other labels.

As a child, Mike Seeger was encouraged to sing traditional songs by his musician/composer parents, and later absorbed traditional styles through direct association with master traditional musicians Elizabeth Cotten, Tommy Jarrell, and Virginians Maybelle Carter and Dock Boggs. He is a founding member of the vanguard old-time-style string band the New Lost City Ramblers. He has been the recipient of grants and awards from the National Endowment for the Arts, the Smithsonian Research Fellowship Program, the Guggenheim Foundation, and the Grateful Dead's Rex Foundation. Mike has also received six Grammy Award nominations.

Mike Seeger's programs are relaxed and informative, and present the solo home-made music of rural 19th and early 20th century America, with special emphasis on Virginia. *Virginia's Old-Time Music* is a general program of folklore, banjo songs, narrative ballads, humorous songs, blues, love songs, and a variety of instrumental selections. School programs offer an introduction to early American rural music and are designed for specific age groups.

In honor of the 400 Jamestown Commemoration, Mike devotes a portion of his program to the traditional songs and sounds of the first Europeans and Africans of 17th Century Virginia, using modern replicas of the 4-string gourd banjo, Jew's harp, quills (panpipes), and fiddle.



David Gahr

Old Dominion University Contemporary Music Ensemble (CREO)

Founded in 1998 by Andrey Kasparov, the Contemporary Music Ensemble (*CREO*) is Virginia's only professional new-music ensemble. The members of *CREO*, ensemble-in-residence at Old Dominion University, include composer/pianist and professor of music Dr. Andrey Kasparov, clarinetists F. Gerald Errante, pianist Oksana Lutsyshyn, mezzo soprano Lisa Relaford Coston, and percussionist David Walker.

The ensemble's name—a Latin root for “create”—reflects *CREO*'s aesthetic philosophy about innovation and creativity. Classical music composed after 1945, as well as earlier 20th century compositions and ethnic music are at the core of *CREO*'s repertoire. The ensemble explores subjects and trends—silence, instrumental theatre, multimedia—in 20th and 21st century music, and music of specific geographical regions such as Armenia, Serbia, or The Netherlands. One of *CREO*'s goals is to familiarize the public with leading contemporary composers and performers, as well as works by lesser-known composers. Most recently, *CREO* commissioned a new collaborative work to a painter Alexander Anufriev and composer Petros Ovseoyan which premiered at the Old Dominion University Gallery in April, 2005.

Frequently *CREO* works with guest artists including composers Peteris Vasks of Latvia, Alicia Terzian of Argentina, Ashot Zograbyan from Armenia, Canadian trombonist Alan Trudel, and American guitarist William Anderson.

In addition to designing innovative concert programs, the musicians of *CREO* present workshops, clinics, and master classes. Topics can include contemporary vocal, instrumental, and compositional techniques.

Contact:

Dr. Andrey Kasparov, Director
Old Dominion University
Department of Music
Norfolk, VA 23529-0187
757-683-5898
757-683-5056 (fax)
akasparo@odu.edu

Fees:

Concert	\$5,000
Workshop	\$2,000

Fees include all expenses.

Discounts for block-bookings are available.

Availability:

Throughout the year

Audience:

All ages

Technical:

Minimum well-maintained, tuned (A 440) six-foot grand piano; professional quality sound system



Anne Peterson

MUSIC

Contact:

Paul Reisler
P.O. Box 38
Washington, VA 22747
540-987-3166
paul@paulreisler.com
www.paulreisler.com
www.kidpanalley.org

Fees:

Paul Reisler and a Thousand
Questions from \$3,500
Paul Reisler with Amy Speace
from \$1,800
Songwriting Workshop from \$800
Kid Pan Alley Residencies from
\$1,200

*Fees do not include travel
expenses and accommodations.
Special rates are available for
block-bookings, rural communi-
ties, or additional residency
days.*

Availability:

Throughout the year

Audience:

All ages

Technical:

Professional sound and lighting
systems appropriate for event

Paul Reisler

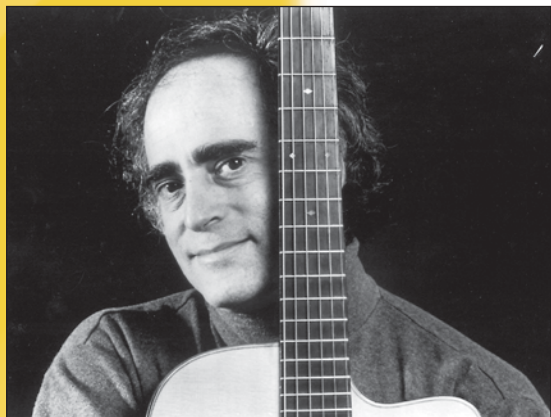
Paul Reisler has worked in the performing arts for more than a quarter of a century. His extensive career encompasses his work as leader of the musical group Trapezoid, founder and Artistic Director of the Kid Pan Alley children's songwriting project, as a solo and duo artist, and now with his new group, Paul Reisler and a Thousand Questions. His broad experience includes work as a composer, song writer, recording artist, record producer, multi-instrumentalist, and song writing teacher. In addition, Paul is Music Director for Ki Theatre.

Paul's music is unique and instantly recognizable. The music is direct and emotional and it cuts across musical and cultural borders by combining folk roots, world music eclecticism, and the precision of classical music with the vitality of contemporary music.

He has appeared in more than 3000 concerts throughout North America and in Asia and broadcasted on 1000 radio stations throughout the world. His work has also been featured on dozens of recordings, including the recordings of Trapezoid.

In concert, Paul performs on hammered dulcimer, and both midi and acoustic guitars. With the elegance and ease of a lifetime performer, Paul creates a warm and intimate atmosphere in concert. Current offerings include duo concerts with Amy Speace and full-band performances of Paul Reisler and a Thousand Questions. Their new album, *At Night the Roses Tango*, features harmonica master Howard Levy (from the Flecktones), along with vocalist Angela Kaset, Amy Speace, and Ysaye Barnwell.

Paul is one of America's most popular song writing teachers and he has worked to inspire the next generation of song writers. To date, he has written over 500 songs with over 10,000 children and has recorded two CD's of the songs – *Tidal Wave of Song from Rappahannock Co., VA* and *Kid Pan Alley Nashville*. The Nashville project is a partnership with the Nashville Chamber Orchestra that features a number of world famous artists including Amy Grant, Delbert McClinton, Paul Malo, and Kix Brooks singing songs Paul and his cohorts wrote with the children.



Sunny Reynolds

QuinTango

From the sizzling opening to the virtuoso conclusion, this quintet of two violins, cello, bass, and piano fuses traditional South American tango repertoire and classical chamber music style.

A typical concert presents 14-18 tangos arranged for QuinTango by top composers in Argentina and the USA and covers a century's worth of tango repertoire. A key element of the concert is the narrative introduction to each tango. Audiences are given glimpses of the lives of tango composers and introduced to tango's poignant poetry. The other key element of a QuinTango concert is the group's exuberant stage presence. The combination of five engaging performers on stage, sumptuous music and compelling stories has audiences laughing, crying, re-visiting the intoxication of first love, and reveling in their roles as partners in an evening of passionate music making.

QuinTango's symphony program (available with or without dancers) includes six tangos with full orchestral scoring as well as solo performances by the group.

The ensemble also offers educational outreach programs for all ages. *The Story of Tango*, a student program for grades K-12, was created for the Washington Performing Arts Society and has been performed in numerous Title I schools throughout the metropolitan Washington D.C. area. Workshops for middle school students are led by two members of the ensemble and do not include a performance by QuinTango. The workshops are designed to help students develop an understanding of Latin dance, music, and culture. All school programs include material in Spanish for bi-lingual schools and information designed to correlate with Virginia's Standards of Learning in history, geography, and music.

QuinTango works with college and university dance, music and Spanish language departments as well. Members of the ensemble guide participants as the students create choreography set to QuinTango's music and perform original dances in a formal concert. Lecture/demonstrations for college-level or professional dance companies include dance and music demonstrations of *tango*, *milonga* and *vals criollo*, and dance history instruction.

Residencies with symphonies, schools, community colleges, and universities can include a combination of services.

Contact:

Joan Singer, Director
812 West Braddock Road
Alexandria, VA 22302-3605
703-548-6811
703-548-9148 (fax)
tango@quintango.com
www.quintango.com

Fees:

Concert	\$3,500
Concert (with dancers)	\$4,500
Young People's Concerts	\$1,000
Workshops	\$400
Lecture/Demonstration	\$1,500
Symphony Concert	\$6,000
Residency	TBA

Fees include travel expenses.

Fees do not include accommodations. Discounts may be available for block-bookings.

Education programs must be scheduled in conjunction with formal concerts to obtain reduced fees.

Availability:

Throughout the year

Audience:

All ages

Technical:

Concerts: grand piano (tuned for performance; microphone (voice); two armless chairs; stage lighting
School concert: piano; two armless chairs. Outdoor concerts require sound for all instruments.



Michael Stewart

MUSIC

Contact:

Rebecca Kite
43325 Lost Corner Road
Leesburg, VA 20176
703-669-2963 (voice/fax)
Rebecca@RebeccaKite.com
www.RebeccaKite.com

Fees:

Recital	\$1,500
Residency (per day)	\$1,000
Concerto	\$3,000

*Fees include travel expenses.
Fees do not include accom-
modations. Residency fees are
negotiable.*

Availability:

Throughout the year

Audience:

All ages

Technical:

Minimum 15' X 20' stage or
performance area; professional
sound reinforcement for venues
seating more than 300

Rebecca Kite

Internationally-known marimba virtuoso Rebecca Kite skillfully manipulates two and four and six mallets as she creates the music and rich tones unique to the marimba. The beautiful sounding instrument is made of bars of rosewood—known to Guatemalan and Mexican folk marimbaists as the “wood that sings”—suspended over resonators. The marimba has been used for centuries in the Indonesian Gamelan, African and Vietnamese traditional music, and the folk and traditional music of Central America and Mexico. The unique sound of the instrument, adapted to the traditions of classical music, continues to inspire composers and performers alike.

Rebecca Kite's music draws upon the rich heritage of folk music from around the world and from classical music repertoire. She also performs works by Japanese and American composers, as well as her own transcriptions of music originally composed for classical guitar, lute, and cello. Rebecca Kite's artistry and music may be heard on her two recordings, *Across Time* and *Prism*.

Kite works with each presenter to design a recital program that will connect with the audience. She creates a warm and informal ambiance, and speaks with the audience about her music and the marimba. A question and answer period follows the concert and audience members are invited on stage to play the marimba.

Residencies are designed in cooperation with each presenter, school, museum or library. A typical residency can include performances and workshop sessions with music students or students in other related academic disciplines such as science.

Rebecca Kite offers performances of concertos for marimba with orchestra, wind ensemble, or percussion ensemble. Works by American composers Alfred Reed, Paul Creston, and Alan Hovhaness, as well as Guatemalan composer Carlos Sarmientos, Japanese composer Keiko Abe, and Brazilian composer Ney Rosauro are included in the repertoire.



Sidney Sauder

Richmond Symphony

The critically-acclaimed Richmond Symphony, one of Virginia's largest performing arts organizations, offers a variety of programs and fees designed to meet the needs of diverse audiences and presenters. Under the baton of Music Director Mark Russell Smith, the Richmond Symphony continues to infuse the works of both classical and contemporary composers with a new vitality. From sold-out classical and pops concerts to innovative family and educational programs, the Richmond Symphony is recognized nationally for the quality of its performances.

Full Symphony programs may be designed to include a favorite overture by composers such as Berlioz or Rossini, a symphony by Beethoven or Brahms, and a concerto featuring outstanding soloists. The Symphony Pops programs—especially suitable for family concerts—showcase popular classics, theme-based performances, and guest artists.

The 36-member Richmond Symphony Chamber Orchestra offers portability, as well as a wide range of programs and fees. Performances by the chamber orchestra typically consist of works by Baroque and Classical era composers such as Händel, Bach, Mozart, Haydn, and Beethoven, coupled with works by 20th century composers such as Stravinsky and Copland. Concerts by the Chamber Orchestra also offer an option for a guest artist.

A leader among American orchestras in creating quality educational programs and resources for young people, the Richmond Symphony performs for more than 40,000 students throughout Virginia each year. Lecture/demonstration concert programs presented either by the chamber orchestra or the Richmond Symphony's brass, wind, percussion, or string ensembles, allow the musicians to interact with students and demonstrate the instruments, and discuss rhythm and musical structure. Programs designed for young audiences are always educational and enjoyable.

Contact:

David Fisk, Executive Director
Richmond Symphony
300 West Franklin Street, Suite 103E
Richmond, VA 23220
804-788-4717, ext. 102
804-788-1541 (fax)
dfisk@richmondsymphony.com
www.richmondsymphony.com

Fees:

Symphony/Symphony Pops	from \$12,500
Chamber Orchestra	from \$6,000
Chamber Orchestra In-Schools	from \$4,000
Small Ensembles	from \$600

Fees include travel expenses and per diem.

Availability:

Throughout the year

Audience:

All ages

Technical:

Varies with service; presenters must inquire



Domanti-Foster Studios

MUSIC

Contact:

Paul D. Chambers, Executive
Director
Roanoke Symphony Orchestra
The Jefferson Center
541 Luck Avenue S.W., Suite 200
Roanoke, VA 24016
540-343-6221
540-343-0065 (fax)
paul.chambers@rso.com
www.rso.com

Fees:

Symphony Orchestra
from \$11,000
Pops Orchestra from \$13,500
Chamber Orchestra
from \$6,000
Education Ensemble from \$225

*Discounts are available for
block-bookings. Fees vary
depending upon the distance
from Roanoke, the number of
musicians and repertoire, guest
artist fees, and other factors.*

Availability:

Throughout the year.

Audience:

All ages

Technical:

Varies with service; presenters
must inquire

Roanoke Symphony Orchestra

The Roanoke Symphony, western Virginia's only professional symphony orchestra, continues to receive standing ovations and critical acclaim, as well as sold-out concerts. Under the baton and leadership of Music Director David Wiley, the RSO has earned a national reputation for its distinctive programming, performances of traditional repertoire, and pops concerts featuring the best in jazz, rhythm & blues and country music performed by high-profile guest artists.

The RSO offers a variety of performance opportunities for the 2006-2007 touring season.

Full orchestra concerts repeat programs from the RSO's Classics series. These programs feature works by composers such as Beethoven, Mozart, Rachmaninoff, and Brahms. Most programs feature a guest artist or the Roanoke Symphony Chorus in addition to the full orchestra. Scheduling of these concerts is limited to dates adjacent to Monday night performances in Roanoke. These performers may also be booked for children's concerts as part of music education or youth outreach programs.

Pops Concerts may be booked as repeat performances of the orchestra's Pops Series. Many concerts feature guest artists such as Lou Rawls, David Sandborn, and Al Jarreau. Concerts can be designed to meet the needs of each presenter.

A touring chamber orchestra featuring approximately 40 musicians from the RSO's Afternoon Masterworks Series is also available to presenters. These concerts are ideal for smaller venues and stages. Chamber orchestra programs feature works for smaller ensembles by Bach, Händel, and Mozart, and contemporary composers such as Copland or Vaughn Williams. Performances may be booked the Saturday evening prior to the Sunday Afternoon Masterworks Series in Roanoke, or as education concerts for children.

A variety of small ensembles made up of members of the RSO are available for touring, including wind and brass ensembles, string quartets, and percussion ensembles, among others. Education and outreach programs for schools include study guides and activities designed to correlate with Virginia's Standards of Learning objective. Typically, small ensembles have more flexibility in available performance dates and times, and may be scheduled throughout the year.

The RSO offers marketing support and opportunities to customize performances for specific audiences and venues.



Robert Jospé & Inner Rhythm and The World Beat Workshop

Jazz drummer, percussionist, and composer Robert Jospé integrates salsa, samba, swing, funk, and African rhythms with his unique and distinctive style of contemporary jazz. Jospé began his career in New York City working and studying with some of the greatest names in jazz, including Michael Brecker, Tony Williams, Elvin Jones, and Dave Liebman. Jospé is a member of the music department faculty at the University of Virginia. Jospé also presents the World Beat Workshop in collaboration with percussionist Kevin Davis.

Inner Rhythm, Jospé's instrumental jazz and world beat ensemble, features drum set, Latin percussion, piano, bass, and horns. The ensemble performs original compositions with roots in jazz, Latin, funk, and Afro-Cuban music. Concert repertoire also includes original arrangements of jazz classics from Horace Silver, Antonio Carlos Jobim, Lee Morgan, and others.

The World Beat Workshop, a lecture/demonstration incorporating group participation, examines West African influences on dance music of the Americas and the Caribbean. Participants will learn about the dance rhythms of Cuba, Haiti, The Dominican Republic, Puerto Rico, Trinidad, Brazil, and the United States. The workshop explores the rhythmic structures and development of rumba, mambo, salsa, calypso, merengue, samba, bossa nova, and swing and rock through cultural contexts.

A *Masterclass* for students is designed to articulate the structure of the various rhythms described in a lecture/demonstration. Workshops for smaller groups offer opportunities for group participation and hands-on learning.

Random Chance Records released Jospé's fourth CD, *Hands On*, in 2004. The CD has been on the Jazz Week National Radio Play Chart. His last two CDs *Time to Play* and *Blue Blaze* received four stars in *Downbeat Magazine*. Jospé was featured in *Jazz Times Magazine* in 2004 and in *Modern Drummer Magazine* in 2003. He was a jazz finalist in the 2005 Independent Music Awards.

Contact:

Robert Jospé, Leader
1174 Rosebrook Road
Stanardsville, VA 22973
434-985-3362
434-985-4968 (fax)
rjospe@aol.com
www.robertjospe.com

Fees:

Inner Rhythm from \$2,500-\$3,500
The World Beat Workshop
from \$500-\$600
Master Class \$350

Special rates are available for schools.

Availability:

Throughout the year

Audience:

Concerts/Workshops - All ages
Master class - Students (grades 9-12, college), adults

Technical:

Appropriate lighting and sound systems



Jen Fariello

MUSIC

Contact:

George Balderose, Artist
Representative
Music Tree Artist Management
1414 Pennsylvania Avenue
Pittsburgh, PA 15233
412-323-2707
412-323-1817 (fax)
tradfolk@music-tree.com
www.music-tree.com

Fees:

Concerts	\$3,000
Residencies	\$4,000

Availability:

Throughout the year

Audience:

All ages

Technical:

Professional quality sound
system

Robin & Linda Williams *and Their Fine Group*

Robin and Linda Williams are outstanding contemporary artists with musical sensibilities rooted in traditional country music. Their repertoire includes original songs and songs gleaned from the rich musical heritage of Hank Williams, Jimmie Rodgers, and the Carter Family. The music spans the idioms of country, gospel, and bluegrass music. Robin and Linda love to perform live in concert where they can showcase exquisite harmonies and instrumental arrangements with the members of Their Fine Group: Jimmy Gaudreau on mandolin and Jim Watson on bass.

Robin and Linda have been audience favorites on Garrison Keillor's popular *A Prairie Home Companion* radio show for many years. They have appeared on The Nashville Network's *Music City Tonight* and *Country Music News*, as well as *Austin City Limits* on PBS, Public Radio International's *Mountain Stage* and WSM's *The Grand Ole Opry*.

Their 17th recording, *Deeper Waters*, was released in early 2004. The CD includes a collection of personal and insightful songs. It was described by the *All Music Guide* as "... nothing more than a masterpiece." Robin and Linda's 16th recording, *Visions of Love*, was produced by Garrison Keillor for the Sugar Hill label. It followed their three previous CDs, *In the Company of Strangers*, *Devil of a Dream*, and *Sugar for Sugar*, to the top of the Americana Chart and the Folk and Bluegrass charts of *Roots Music Report*. Robin and Linda's first all-gospel album, *Good News*, was nominated by the International Bluegrass Music Association and NAIRD for a "Best Gospel Album" award.

A concert generally consists of two 45-minute sets with an intermission. The concert features harmony vocals accompanied by acoustic guitars, banjo, bass, mandolin, and mandola. Concerts feature musical genres of classic country, gospel, and blues, as well as original compositions including songs from Robin and Linda's musical, *Stonewall Country*, written for the Theater at Lime Kiln in Lexington, Virginia.

A residency generally consists of an afternoon or morning school concert or music-oriented workshop of from 45 to 60 minutes, followed by an evening concert of two 45-minute sets with an intermission.

Workshop topics include harmony vocals, songwriting, and instrumental workshops on banjo, guitar, bass, and mandolin.



Richard Boyd

Royce Campbell

Guitarist, composer, and recording artist Royce Campbell offers his mastery of the guitar in a variety of program options, from solo, duo, trio, and quartet to big band concert programs.

A prolific recording artist, Campbell has released 14 CD's and has performed on more than 25 other recordings, including six CD's with the Cincinnati Pops Orchestra. He has had seven CD's on the national jazz radio charts.

In 1972, at age 21, Campbell became guitarist for Marvin Gaye. Henry Mancini tapped Campbell to become his guitarist in 1975. Campbell worked with Mancini for nineteen years. Most recently, Campbell has been guitarist for the prestigious Smithsonian Jazz Masterworks Orchestra. Campbell has recorded or performed with countless jazz legends, from Sarah Vaughn, Dave Brubeck, Gerry Mulligan, Mel Torme, and Cleo Laine, to Joe Williams, Nancy Wilson, Eddie Harris, Ray Brown, Groove Holmes, Eddie Daniels, Mose Allison, and Jack McDuff. The versatile Campbell has also performed with George Bums, Luciano Pavarotti, Perry Como, Liza Minnelli, James Galway, Julie Andrews, Andy Williams, The Fifth Dimension, and Roger Williams. Campbell has been featured in numerous magazines including *Down Beat*, *Jazz Times*, *Guitar Player*, *Just Jazz Guitar*, *Cadence*, and *String Jazz*.

Campbell's concert entitled *Tribute to Henry Mancini*, designed for all audiences, may be especially appealing to older audiences familiar with Mancini's beautiful melodies. In *The Three Guitars* Campbell is joined by guitarists Steve Abshire and Paul Wingo. Campbell can also be featured as a guest soloist or clinician with high school or college level jazz bands. Programs may be structured to include a jazz guitar workshop as well.

Royce Campbell has taught jazz guitar at Purdue University and The University of Cincinnati. Since relocating to Virginia in 1996, he has performed locally with Robert Jospé and Inner Rhythm, Stephanie Nakasian, Hod O'Brien, the Richmond Symphony, the Baltimore Symphony, and the National Symphony Orchestra.

Contact:

Royce Campbell
3064 Lanier Lane
Massanutten, VA 22840
540-289-7895
roycam52@aol.com
www.roycecampbell.com

Fees:

Solo Guitar Concert
from \$400-\$600
Duo Concert from \$650-\$800
Trio Concert from \$1,000-\$1,200
Quartet Concert
from \$1,400-\$1,600
Guitar Workshop
from \$400-\$500
Guest Soloist with Jazz Band
from \$400-\$600

Fees include travel and per diem, but not accommodations. Accommodations are not necessary if only 1 service is booked within 250 miles radius from Harrisonburg, VA. Special discounts are available for concert/workshop combinations of services for high schools and colleges.

Availability:

Throughout the year

Audience:

All ages

Technical:

Professional sound and lighting systems. Presenters must inquire.

Michael G. Stewart



MUSIC

Contact:

Anga Miller, Manager
Wintersun Productions
302 South Locust Street
Floyd, VA 24091
540-745-7882
540-745-7881 (fax)
bookings@wintersuninc.net
www.solazo.com
www.wintersuninc.net

Fees:

Residency (1-day)
or Concert \$2,400
Residency (2-day) \$3,500
Residency (3-day) \$4,200
Introduction to Latin Rhythms
Workshop (per hour) \$300
Traditional Andean Instruments
Workshop (per hour) \$300
School Programs
from \$750-\$1,250

Travel expenses and accommodations to be determined by service and location. Special rates are available for block-bookings, multiple dates, or back-to-back school assemblies. Fees do not include sound system.

Availability:

Throughout the year

Audience:

All ages

Technical:

Prefer 12' X 24' stage (minimum 10' X 12') for concerts; five voice microphones on booms; eight instrument microphones on booms; five guitar lines with direct boxes; prefer four monitors (minimum two); sound technician; contact the ensemble for further details about technical requirements

Solazo

Layered with the sensual rhythms of Cuba and spiked with the unusual flavor of sounds from The Andes, Solazo's artful arrangements of Latin folk and dance music move fluidly from flamenco to mambo within the course of a single song. Solazo's riveting and moving concert performances showcase soulful ballads and dance music. Concerts by this extraordinary group feature original compositions, as well as traditional music from Spain, Cuba, Argentina, Chile, Brazil and Ecuador.

Performances by Solazo offer a cross-cultural experience and unique educational opportunities for audiences of all ages. The members of the group are committed to encouraging the study and appreciation of the arts and culture of Latin America through music and dance.

Solazo's concerts and other activities have received acclaim throughout Virginia. The group has performed in a variety of settings and venues ranging from elementary schools and universities to theaters and festivals. Solazo has performed at the John F. Kennedy Center, the National Geographic Museum, and a private event for The Discovery Channel.

The three talented artists that form the core of Solazo have worked together for more than 15 years. Pepe Aranda, Kike Rodriguez, and Miguel Benitez, create sweet three-part vocal harmonies, and Pancho Aranda and Janiah Allen add timbales, congas, and other Latin percussion instruments to the mix.

Solazo offers introductory workshops on the *History and Recognition of Latin Rhythms, Andean Musical Instruments and Styles* and *Latin American Percussion*. The goal is to foster an understanding of traditional and contemporary Latin American music, with special emphasis on the many specific Latin rhythms, a wide array of unusual instruments, and their playing techniques. A study guide (for Elementary and High School students) on the countries of Chile, Argentina, and Cuba is presented which focuses on the geography, history, culture, and arts of each country with drawings of various Cuban and Andean instruments used by the band, as well as maps of each country.



Anja Miller

Stephanie Nakasian & Hod O'Brien

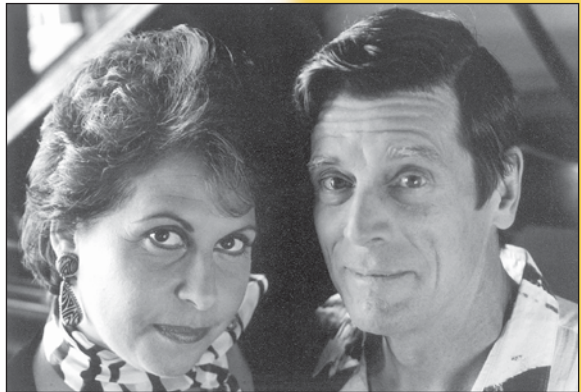
Stephanie Nakasian and Hod O'Brien are known for fresh, lively, entertaining and swinging jazz interpretations of classic American popular songs by Gershwin, Porter, Arlen, and Rodgers & Hart, as well as innovative improvisations on the standard jazz repertoire of Ellington, Parker, Monk, and Jobim, and their original compositions. Accomplished artists, Stephanie and Hod have been recognized by *The New Encyclopedia of Jazz*.

O'Brien has recorded and toured with jazz legends Chet Baker, Art Farmer, Donald Byrd and Phil Woods. His place in jazz history, as well as his knowledge of stride, bop and swing styles, make O'Brien a popular clinician and performer. O'Brien's *Evolution of Jazz Piano; from Earl Hines, Erroll Garner and Nat Cole to Bud Powell, Thelonious Monk and Bill Evans*, highlights ragtime and stride to swing, bop and beyond.

Stephanie Nakasian came to the attention of international audiences in the 1980's while on tour with the "father of jazz scat singing" and "poet laureate" of jazz, Jon Hendricks. Since then, she has gained a reputation as one of today's most exciting jazz vocalists. She is also a respected music educator and an engaging teacher. Stephanie has conducted more than 20 workshops on teaching jazz and jazz rhythm based on her book *It's not on the Page! How to Integrate Jazz and Jazz Rhythm into Choral and Solo Repertoire* at state and national conferences. She has released five CDs and she has been featured on 12 *Riverwalk, Live at the Landing* programs, a series syndicated by public radio and broadcasted by more than 200 stations throughout the United States and Europe.

Stephanie Nakasian and Hod O'Brien offer duo, quartet (voice, piano, bass, drums), solo piano, and trio concerts, and can augment the ensemble for larger presentations. The programs are entertaining as well as educational, and are appropriate for audiences of all ages. Concerts and workshops designed for children are also available.

Their 11-year old daughter Veronica Swift often tours with them. She has her own recording out *Veronica's House of Jazz* featuring sax legend Richie Cole. She won the Outstanding Performers trophy at the 2005 JMU Tri State Jazz Band Competition. Two of her compositions appear on Hod O'Brien's new CD *Fanfare*.



W. Patrick Hinley

Contact:

Reggie Marshall, Agent
MarsJazz Booking Agency
1006 Ashby Place
Charlottesville, VA 22901
434-979-6374
434-970-2270 (fax)
reggie@marsjazz.com
www.marsjazz.com

Fees:

Duo Concert	\$750
Voice+Trio Concert	\$1,200
Solo Piano Concert	\$600
Piano Trio Concert	\$1,000
Vocal/Choral Workshop	\$350
Piano Workshop	\$350
Vocal/Piano Workshop	\$600

Discounts are available for concert/workshop combinations and extended workshops. Teacher training workshops are available.

Availability:

Throughout the year

Audience:

All ages

Technical:

Appropriate performance area

MUSIC

Contact:

Rodney Martell, Artistic
Administrator
Virginia Symphony
861 Glenrock Road, Suite 200
Norfolk, VA 23502
757-466-3060
757-466-3046 (fax)
rmartell@virginiasympphony.org
www.virginiasympphony.org

Fees:

Classical Full Orchestra Concert
from \$12,500
Chamber Orchestra Concert
from \$6,000
Pops Concert from \$8,500
Young People's Concert
from \$6,500
Family Concert from \$8,500
Small Ensemble, School
Performances from \$600

*Fees vary by location.
Presenters must inquire.*

Availability:

September 1, 2006 -
May 31, 2007

Audience:

Adults, children (special pro-
grams for students)

Technical:

Varies with service; presenters
must inquire

Virginia Symphony

With roots dating from the 1920's, the Virginia Symphony is an exciting and versatile ensemble attracting first-rate musicians from around the world. The symphony's 76 members represent ten countries and more than 20 states.

Under the baton of Music Director JoAnn Falletta—now in her 15th season with the orchestra—the Virginia Symphony has been described as “. . . energetic, committed, and. . . finely polished” (*The New York Times*). The orchestra's critically-acclaimed 1997 debut at Carnegie Hall and its John F. Kennedy Center debut in 2000 attest to the artistic excellence of the orchestra. In addition, the symphony was elected to the International Conference of Symphony and Opera Musicians in 2000. The Conference represents the 50 largest orchestras in America. The Virginia Symphony has recorded nine CD's, including a special re-telling of Sergei Prokofiev's *Peter and The Wolf* featuring the voices of several National Public Radio personalities.

The Virginia Symphony offers a diverse range of program options. Programs can feature classical repertoire, pops, light classics, choral, chamber and family-oriented concerts, as well as outstanding educational and community outreach programs. The orchestra has shared its extensive repertoire with community groups, schools, arts and cultural organizations, and other presenters in a variety of settings throughout its many years of touring. Presenters may book the full orchestra or smaller ensembles, depending on the venue and program. The addition of vocal or instrumental guest artists is also offered, and production and marketing support are available.

The Virginia Symphony is eager to work with Virginia's presenting organizations in order to offer musical enjoyment, enrichment, inspiration, and education to audiences throughout The Commonwealth.



OPERA

Opera

OPERA

Contact:

Jeff Corriveau, Director of Education
Virginia Opera Association, Inc.
P.O. Box 2580
Norfolk, VA 23501
757-627-9545, ext. 3324
757-622-0058 (fax)
jcorriveau@vaopera.com
www.vaopera.org

Fees:

In-School Performance
from \$650-\$900
In-School Full-Day Residency
Program from \$1,100-\$1,500
Community Performance
from \$1,200-\$1,800

Fees include all expenses.
Discounts are available for
block-bookings and back-to-
back performances.

Availability:

September, 2006 - June, 2007

Audience:

*Alice Through the Opera
Glass* - Students (K-5), com-
munity
Little Red Riding Hood -
Students (K-5)
Oh Freedom! - Students (3-12),
community
Cinderella - Students
(K-5)
*Snow White and the Seven
Dwarfs* - Students (K-5)
*An Evening of Opera and
Broadway* - Students (9-12,
college), community
Encore! - Students (grades
6-12, college), community

Technical:

Varies with each program; pre-
senter must inquire

Virginia Opera

Virginia Opera has been a leader in commissioning, designing, and presenting innovative, age-appropriate opera productions and programs for more than 29 years. Virginia Opera is respected throughout The Commonwealth for introducing opera to more than 187,000 students and community members each year.

The opera's 2006-2007 season includes a variety of exciting and educational productions for elementary and secondary school students, as well as community members. Each fully-staged performance includes sets and costumes, and features professional singers accompanied by piano. The interactive programs are designed to draw students into the magical world of opera. All Virginia Opera programs feature study guides designed to offer connections with Virginia's Standards of Learning (SOL) objectives. The study guides also include SOL-related exercises.

Productions include *Snow White and the Seven Dwarfs* a complete one-day residency that incorporates opportunities for students to work and perform with professional singers, technicians and a music director, and involves selected students playing a variety of key character roles. *Alice Through the Opera Glass*, is an exciting adventure that follows Alice through a journey in "Opera Land" where she meets a variety of characters from opera and learns about music, literature, geography, culture and self-confidence. *Little Red Riding Hood*, a one-act musical comedy version of the classic fairy tale, is designed for students in grades K-5. *Oh Freedom!* is an SOL-based musical journey from the African slave trade through the Civil Rights movement of the 1960's. *Cinderella*, teaches an important lesson—everyone is special in his or her own way.

Virginia Opera offers community audiences its popular concert program entitled *An Evening of Opera and Broadway*. The program features soaring arias and lush Broadway melodies from some of the world's greatest composers. Also offered is *Encore!*, a program in which artists demonstrate the fundamentals of opera. A *Master Class*, offering a special class for music and theatre students, is available following any performance.



Anne Peterson

THEATRE
Theatre

THEATRE

Contact:

Heidi Rugg, Director
Barefoot Puppet Theatre
1811 Maple Shade Lane
Richmond, VA 23227-4318
804-358-3377 (office)
804-334-4338 (cell)
804-440-8448 (fax)
info@barefootpuppets.com
www.barefootpuppets.com

Fees:

<i>Trickster!</i>	\$400-\$500
<i>Dreamtime</i>	\$350-\$450
<i>Galapagos George</i>	\$350-\$450
<i>The Little Bread Hen</i>	\$400-\$500

Fees do not include travel expenses or accommodations. Discounts are available for block-booking. Workshops are available when booked in conjunction with a performance. Contact the company for further details about workshop availability and post-performance discussions.

Availability:

Throughout the year

Audience:

Students (grades PK-5); families

Technical:

Clear stage (size requirements vary); electrical outlets; contact the company for details

Barefoot Puppet Theatre

Barefoot Puppet Theatre brings to life world folktales, classic tales (with a twist!), and adaptations of true stories for children and family audiences. Each performance features beautiful puppets in a variety of styles, imaginative and well-researched scripts, unique staging, and original music. Barefoot Puppet Theatre tours to schools, libraries, and theatres throughout the greater mid-Atlantic region. Performances have thrilled audiences at The Smithsonian Discovery Theater, The National Zoo, Boston's Puppet Showcase Theater, and Wolf Trap Center for the Performing Arts.

Galapagos George introduces audiences to a tortoise of gigantic proportions. Inspired by the 1971 discovery of a tortoise on an island where they were thought to be extinct, the program celebrates the wildlife of this amazing archipelago and serves as a reminder of how actions have far-reaching consequences. Seventeen rod puppets, shadow puppets and hand puppets cavort on a beautifully textured stage of handmade papers. This show was funded, in part, by a grant from the Puppeteers of America Endowment Fund.

Two energetic and humorous performances provide a wonderful encounter with traditional tales from different cultures. *African Trickster Tales* and *Dreamtime* feature stories from Africa and Australia enacted with rod puppets. In *Dreamtime* three aboriginal tales are brought to life as seen through the eyes of Billy, a duck-billed platypus. Anasi, the spider stars in *African Trickster Tales* which features stories from the Beluba and Ashanti peoples of Africa.

Even the potholders come to life in *The Little Bread Hen*, a zany re-telling of the classic tale *The Little Red Hen*. Audiences will journey to a European bakery and find out how the chicken learned to bake bread and the real reason the other animals would not help her. Audience members should be prepared to suffer along with the other animals as real bread is baked behind the scenes.



Warren Johnson

Barter Players

The Barter Players tour with a unique combination of education and entertainment. Comprehensive study guides linking Virginia's Standards of Learning to each play are available online at www.bartertheatre.com. In addition, our online computer game, *Barter for Barter*, will include versions for each touring production.

As well-trained professionals who treat the literature and their audiences with the utmost respect and skill, The Barter Players provide young audiences with an honest theatre experience. The plays are adapted from classic literature or are classic plays themselves, such as from Shakespeare's canon.

Performance workshops, generally 60 minutes in length, focus on hands-on learning and the development of acting skills, including vocal production and other tools. The students get firsthand experience with the exercises, tools and games the Players use when creating their characters and performances. Primary audience ranges from pre-Kindergarten through 12th grade.

Founded in 1933, the prestigious Barter Theater is one of the oldest theatres in the United States. Barter Theater was honored by the Virginia General Assembly and designated "The State Theatre of Virginia" in 1946, the first theatre in the nation to receive this recognition. Barter Theater has been touring The Commonwealth of Virginia for more than 50 years.

Contact:

Tere Land, Education & Tour
Coordinator
Barter Players
P.O. Box 867
Abingdon, VA 24212-0867
276-619-3347
276-619-3335 (fax)
playertours@bartertheatre.com
barterplayers@bartertheatre.com
www.bartertheatre.com/

Fees:

Shows for Students (K-5)
from \$700-\$800
Shows for Students (6-8)
from \$700-\$900
Shows for Students
(grades 9-college)
from \$800-\$1,000
Performing Workshops
from \$200-\$300

Fees include travel expenses, per diem, and accommodations. Discounts are offered for multiple services and/or bookings.

Availability:

January - March, 2007

Audience:

All ages

Technical:

Minimal; varies with service and location



Mickey Glover

THEATRE

Contact:

Bill Gordon, Director of Tour
Operations
Blackfriars Stage Company
13 West Beverley Street, Fourth
Floor
Staunton, VA 24401
540-885-5588
540-885-4886 (fax)
bsc@americanshakespea-
recenter.com
www.americanshakespea-
recenter.com

Fees:

High School Performance (90-minute)	\$4,600
High School Workshop (45-minute)	\$350
Standard Venue Performance	\$7,000
Standard Venue Workshop (per hour)	\$500
Standard Venue Lecture/ Demonstration (per hour)	from \$620-\$1,000

*Fees do not include travel
expenses or accommodations.
Listed fees are negotiable.
Discounts are available for
consecutive performances.
Productions include Julius
Caesar, A Midsummer Night's
Dream, Cyrano De Bergerac*

Availability:

September - November, 2006
January - March, 2007

Audience:

All ages

Technical:

Clear, 25' x 25' performing area
with room for audience mem-
bers on three sides; access to
the audience from the center
and sides of the performance
space/stage

Blackfriars Stage Company

As the touring arm of Shenandoah Shakespeare's American Shakespeare Center, the Blackfriars Stage Company offers nearly two decades of global touring experience, recreating the Blackfriars playhouse experience at venues throughout the world. BSC productions recognize that the actors are not alone in the theatre, and actively shatter the "fourth wall" between actors and audience.

As they do on their home stage, BSC actors on the road double roles in a performance space unencumbered with the trappings of modern theatre, surround themselves with audience members on three sides and perform with house lights on at all time. Thus, actors can see the audience, the audience can see the actors, and, most importantly, the audience can see each other. This inclusive arrangement allows the BSC to recreate the festive sense of community in which patrons of Shakespeare's Blackfriars reveled during the Elizabethan and Jacobean eras. Rather than try to spin its tales through elaborate set pieces and electronic wizardry, the Blackfriars Stage Company focuses on performance, casting the finest actors, singers, and musicians available at auditions held throughout the country.

Praised by the Washington Post as "shamelessly entertaining," the BSC combines performances in repertory with a variety of hands-on workshops to create a complete educational experience. Whether a presenter is looking for a single evening's entertainment or a multi-week repertory theatre festival, they need look no further than the Blackfriars Stage Company.



Michael Bailey

Ki Theatre

Inspired by contemporary life stories, Ki Theatre's multi-disciplinary programs bring together people and communities face-to-face. Ki Theatre's innovative performances, Life Stories Workshops and Kid Pan Alley programs for children celebrate the creative spirit of communities everywhere.

Ki's theatre productions are written and performed by New York Obie Award-winner Julie Portman and feature musical scores composed by Trapezoid's Paul Reisler.

Three Roses is a powerful drama about three Virginia women from different cultures. Each woman faces the challenge of violence and discovers courage, wisdom, healing and hope. *Rosey* is the humorous and touching adventure of a feisty middle aged woman who discovers miracles in the midst of life's dangers. *The Passion, the Power and the Promise in Story*, a solo keynote performance by Julie Portman, uses real life stories to reveal the heroes and heroines in our day-to-day lives. Ki Theatre's performances are regularly co-presented by arts councils, educational institutions and human service organizations.

Life Stories Workshops are offered as an adjunct to performances or as independent teaching residencies. Julie Portman teaches people of all backgrounds and professional interests how to write and share life stories. Workshop participants experience how shared stories can build relationships and "community."

Kid Pan Alley School Residencies, led by Ki Theatre's composer and song writer Paul Reisler, celebrates the creativity of children by giving voice to their stories through song. Residences vary in length and can culminate in a concert featuring members of the Kid Pan Alley Band, the children, and local musicians.

Contact:

Pat Hamilton
Julie Portman
Ki Theatre
P.O. Box 203
Washington, VA 22747
540-987-3164
540-987-3336 (fax)
info@kitheatre.com
www.kitheatre.com
www.kidpanalley.org

Fees:

<i>Rosey</i>	from \$3,000-\$4,000
<i>Three Roses</i>	
	from \$5,000-\$6,000
<i>The Passion, Power and Promise in Story</i>	
	from \$2,000-\$3,000
Life Stories Workshops	
	from \$750-\$3,000
Kid Pan Alley Residency (per day)	\$1,200

Fees do not include travel expenses and accommodations.

Availability:

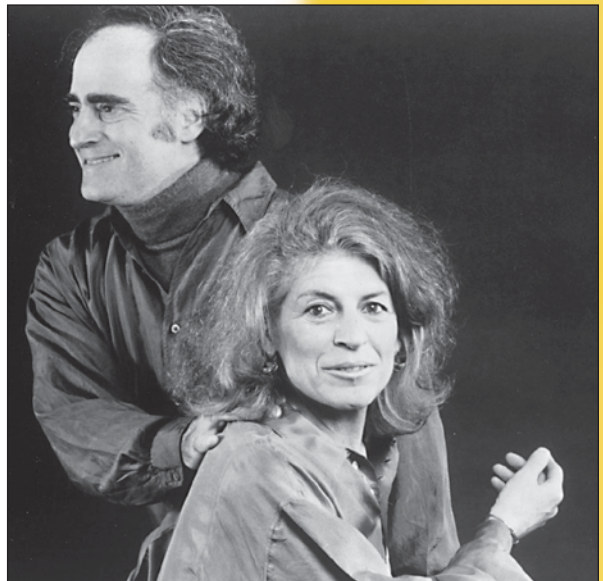
Throughout the year

Audience:

All ages

Technical:

Varies; presenters must inquire



THEATRE

Contact:

Lynn Ruehlmann
621 New Hampshire Avenue
Norfolk, VA 23508
757-625-6742
ruehlmann@erols.com
www.cascadingstories.com

Fees:

<i>Spy! The Story of Elizabeth Van Lew, Civil War Spy</i>	\$350
<i>The Odyssey</i>	\$350
<i>It Happened in the White House</i>	\$350
<i>Tales of Ancient Egypt</i>	\$350
<i>Steadfast and Spirited: Stories of the American Revolution</i>	\$350

Fees do not include travel expenses or accommodations. Fees include per diem. Discounts are offered for block-bookings.

Availability:

Throughout the year

Audience:

Spy! The Story of Elizabeth Van Lew - Students (grades 4-12), adults
The Odyssey - Students (grades 6-12), adults
It Happened in the White House - Students (grades 4-12), adults
Tales of Ancient Egypt - Students (grades 1-6)
Steadfast and Spirited: Stories of the American Revolution - Students (grades 4-12), adults

Technical:

One table

Lynn Ruehlmann

Spy! tells of Elizabeth Van Lew, a remarkable and daring 19th century Richmond, Virginia woman. The program traces Elizabeth's story from her comfortable life in her wealthy slave-owning father's home to her work as an abolitionist and spy. In this costumed show, Lynn Ruehlmann shares how Elizabeth freed her family's slaves, spied for the Union, hid messages in pots of food which she smuggled into Libby Prison, and how she hid prisoners in her home and sent them to safety via her own "underground railroad." Lynn's recording of *Spy* received two national awards for storytelling excellence.

The Odyssey, the original road trip, tells the compelling stories of Odysseus' journey home after the Trojan War. The people, places, and gods of this classic work of literature spring to life in Lynn's vivid, accessible re-telling of the epic. In the tradition of Homer's minstrel, Lynn augments the story by playing Greek music on a traditional harp.

It Happened in the White House tells the stories of the eight presidents who were born in Virginia and their wives. These human interest stories highlight significant events in United States history, including the experiences of George and Martha Washington at Valley Forge during the Revolutionary War, Dolley Madison's heroism during the War of 1812, and how James and Elizabeth Monroe saved the wife of the Marquis de Lafayette from the guillotine.

Tales of Ancient Egypt is a performance of stories recorded by ancient Egyptians, including their charming version of Cinderella; a touching story about the gods Osiris and Isis, and an exciting tale about a prince who must overcome a crocodile and a water monster. Throughout the program, the audience is actively involved with many forms of participation. A colorful backdrop of Egyptian images and an array of unique rhythm instruments help set the stage for audiences to travel back in time to the land of the pharaohs.

Steadfast and Spirited: Stories of the American Revolution. Are you looking for a program about the early days of America to celebrate Jamestown 400 and early American Colonial times? In *Steadfast and Spirited*, Lynn portrays Colonists who became involved in the Revolution that marked the end of the Colonial Period. The program includes stories about the Stamp Act, Deborah Sampson (a female soldier in the war), Peggy Shippen Arnold (Benedict Arnold's wife), and Phillis Wheatley (a slave who earned fame and respect as a published poet).



Jay Stroh

Mary Wadkins

The Belle of Amherst

Professional actress Mary Wadkins offers William Luce's Tony Award-winning, one-woman production of *The Belle of Amherst*, to Virginia presenters. For the past 12 years, Mary Wadkins has performed this show at universities, colleges, prep schools, high schools, and numerous other organizations throughout the country and abroad. The performances have received acclaim from critics and audiences alike.

The Belle of Amherst brings Emily Dickinson to life. The play offers insights into Emily's life, loves and sources of inspiration through her poetry and letters, as well as first-hand accounts of her life and times.

The Belle of Amherst is both entertaining and educational. Post-show discussions may be scheduled and a list of the poems that will be performed can be provided upon request. Presented by special arrangement with Samuel French, Inc., Ms. Wadkins offers the full two-act play and a condensed one-hour version of the play.

The full production explores Emily's passion in her relationships with childhood friends, her father and her "master," and her desperate need to write. The production is an intrepid exploration of the remarkable woman behind the words. This two-act production has a running time of approximately two hours.

The one-hour production is an encapsulation of the two-act play. The production brings to life the essence of Emily and her poetry and relationships. This version is flexible and can be adapted for slightly less or longer periods of time depending upon the needs of a presenter. The one-hour version is recommended for younger audiences (high school), retirement centers or any group with time restrictions.

Contact:

Mary Wadkins
6138 East River Road
Mobjack, VA 23056
804-725-5478
804-725-1538 (fax)
info@belleofamherst.com
www.belleofamherst.com

Fees:

One-hour version of
"The Belle of Amherst" \$1,000
Two-act full version of
"The Belle of Amherst" \$1,500

Fees do not include travel expenses or accommodations. Fees include a post-performance discussion. Discounts are available for multiple services and performances.

Availability:

Throughout the year

Audience:

Students (grades 7-12), adults

Technical:

Varies with service; presenters must inquire



Cliff Herbst

THEATRE

Contact:

Crystal E. Couch, Group Sales
Coordinator

Mill Mountain Theatre
One Market Square, Second
Floor

Roanoke, VA 24011-1437

540-342-5733

540-857-4391

groupsales@millmountain.org

www.millmountain.org

Fees:

Performance \$600

Workshops \$150

*Fees do not include travel
expenses or accommodations.*

*Workshops are offered only in
conjunction with performances
at the same time and in the
same location. Discounts are
available for multiple perfor-
mances on the same day at the
same location.*

Availability:

Fall, 2006 & Spring, 2007

Audience:

Students (K-12, college), adults

Technical:

Level 25' X 15' floor space with
10' ceiling clearance; electrical
outlet; adequate lighting

Mill Mountain Players

The Mill Mountain Players, Mill Mountain Theatre's touring ensemble, provide professional, cost-effective productions for audiences of all ages across the Commonwealth.

Traditionally, the Mill Mountain Players produce two shows annually. Past fall touring productions, geared towards students at the secondary and college levels, have included *Gatherings in Graveyards*; *Romeo & Juliet, Abridged* and *MVP: The Jackie Robinson Story*.

The spring productions for pre-K and primary grades often take the form of musicals such as *Miss Nelson is Missing*, *The Velveteen Rabbit* and *Schoolhouse Rock LIVE!*

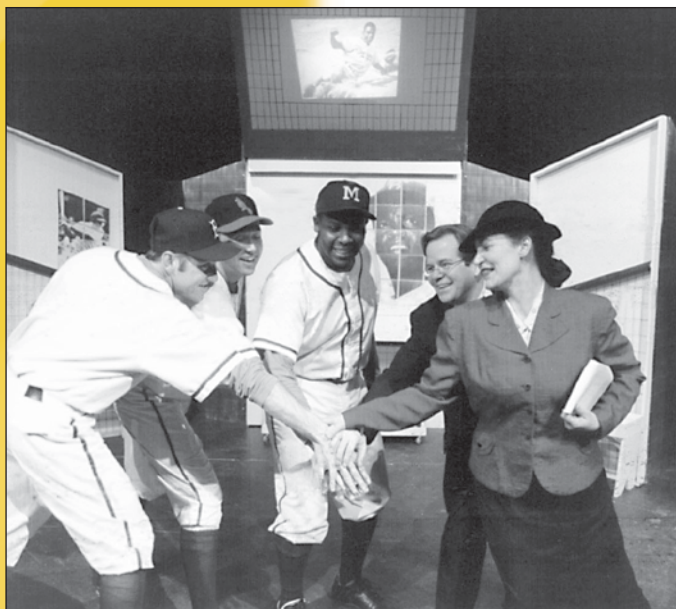
Performances generally last approximately 55 minutes, and, when time permits, are followed by a brief talkback session that encourages audiences/artist interaction.

Each presenter of a Mill Mountain Players production receives a tailored study guide before the show. These guides are intended to help teachers and students maximize the experience by offering historical context, discussion questions and suggested activities by linking the performances to SOL's.

Hour-long workshops are available in conjunction with a performance. These production specific hands-on programs are limited to 25 students. Perfect for small, specialized groups, workshop sessions afford participants the opportunity to work creatively with professional actors in an exciting environment.

All performances are buttressed by professional, mobile sets that the Players, along with the Tour Manager and Stage Manager, assemble on location. Touring productions match Mill Mountain Theatre's high artistic and technical standards for full and professional sets, costumes, music and lighting. Some touring productions are performed on MMT's

resident stages for the general public. Set-up time is minimal and productions are cost-effective.



Robbie Downey

Theater at Lime Kiln

The mission of the Touring and Educational Programs of Lime Kiln Theater is to awaken the imagination by cultivating and advancing the tradition of storytelling. Programs are designed to foster an appreciation of the unique culture of Appalachia and to offer a creative learning environment for students.

For more than a decade Lime Kiln Theater has created and toured collections of folk tales that have brought to life fascinating legends and colorful mountain characters. The company's unique style of storytelling—developed through an ongoing and thorough study of the oral traditions of Appalachia—allows the actors to transform any environment into a magical world.

Each 50-minute presentation showcases the versatility of the artists by weaving music with drama. Presentations are augmented by traditional music performed on traditional Appalachian instruments. Rich harmonies and favorite stories from childhood will transport audiences to the porch of a mountain cabin. These sensitive, creative and often humorous performances will captivate audiences of all ages.

Lime Kiln's diverse repertoire includes original works that are researched, adapted, written, scored and performed by Lime Kiln's Resident Company. Lime Kiln searches for tales and engaging stories that will capture the imagination of people from all walks of life. The thematic scope of the company's growing repertoire includes productions based on literary classics, traditional folktales, and the history of the region.

In addition to performances, Lime Kiln artists offer workshops on storytelling, music composition, creative writing, acting techniques, movement and speech, as well as general introductions to theatre and music. Workshops and presentations may be adapted for each audience.

Workshops may be scheduled independently or in conjunction with a performance. Teacher-training and longer-term residencies are also offered.

Contact:

John Healey, Artistic Director
Theater at Lime Kiln
2 West Henry Street
Lexington, VA 24450
540-463-7088
540-463-1082 (fax)
airlimekiln@ntelos.net
www.theateratlimekiln.com

Fees:

Performance from \$650-\$850
Workshop (per day)
from \$100-\$900

Discounts are available for multiple performances or performances scheduled in conjunction with workshops or residencies. Discounts for block-bookings are also available.

Availability:

September - December, 2006
March - May, 2007

Audience:

All ages

Technical:

Clear performance space;
access to the audience from the performing space/stage



Topher Jones

THEATRE

Contact:

Jeanie Rule, Arts in Education
Manager
Theatre IV
114 West Broad Street
Richmond, VA 23220
804-783-1688, ext. 30
800-235-8687
804-775-2325 (fax)
j.rule@theatreivrichmond.org
www.theatreiv.org

Fees:

2006-2007 Season
from \$525-\$3,600

Travel fees may apply

Availability:

Throughout the school year

Audience:

Students (K-12)

Technical:

28' X 20' performance space
with a 20' ceiling; multiple elec-
trical outlets

Theatre IV

Theatre IV, "one of public education's great treasures," produces a variety of plays and musicals for young audiences. Productions tour directly to schools or other venues. Entertainment, however, is only half of the equation. The company's commitment to education, as well as its decades of experience and high artistic standards are recognized by audiences throughout the country. Theatre IV's plays are created by talented playwrights whose scripts are designed to enhance learning in the classroom and to supplement core curricula. Educational materials provide background information, resources and suggestions on how to connect the plays to Virginia's Standards of Learning objectives. The company's Educational Department creates associated enrichment materials with valuable background information and suggestions on ways to connect our plays to your educational objectives. Theatre IV's web site also offers educational resources and activities for students, teachers and parents.

Theatre IV's original musical adaptations of classic stories for children are adventurous journeys filled with laughter and valuable lessons. Biographical dramas lead young people down trails blazed by remarkable Americans. The community outreach series has established Theatre IV as a pioneer in developing programs designed to confront tough social issues through timely and straightforward shows.

Guides for teachers are offered with every performance; question and answer sessions, teacher in-service, and career day/workshops may be available upon request. These resources are offered at no additional cost to presenters.

Theatre IV is the first professional theatre to be named an affiliate of the John F. Kennedy Center's *Partners in Education* program, a prestigious national arts-in-education project. Theatre IV has been recognized for excellence by The Lila Wallace-Readers Digest Fund, the National Federation of Women's Clubs, and the Office of the Governor of Virginia.



Theatre IV Tour Productions for 2006-2007

Hugs and Kisses	K-5
The Jungle Book	K-5
The American Adventures of Lewis and Clark	2-8
Buffalo Soldier	3-Adult
Songs from the Soul	3-Adult
A Christmas Carol	K-5
Harriet Tubman and the Underground Railroad	3-12
The Legend of Sleepy Hollow	K-5
The Big Adventures of Stuart Little	K-5
'Twas the Night Before Christmas	K-5
The Shoemaker and the Elves	K-5
Beatrix Potter's The Tailor of Gloucester	K-5



Virginia Commission for the Arts FUNDING CATEGORIES

General Operating Support for Arts

Organizations - The largest program offered by the Commission, its purpose is to assist arts organizations of artistic merit in fulfilling their missions by providing funds to maintain their stability and encourage their advancement. General Operating Support helps arts organizations continue, strengthen, and expand their programs.

Project Grants - This program offers support to eligible organizations for projects designed to increase high quality arts for all Virginians; to increase opportunities for artists to create and present their work; and to expand arts in education opportunities for young people. Virginia not-for-profit organizations, units of government, or educational institutions that meet the Commission's basic eligibility requirements are eligible to apply for matching support. The Commission will rarely grant more than 50 percent of the cash cost of any project.

Local Government Challenge Grants - The Commission encourages local governments to support the arts by matching, up to \$5,000 and subject to funds available, tax monies given by independent town, city, and county governments to arts organizations in their jurisdictions.

Technical Assistance Program - The program supports professional development opportunities designed to enhance artistic and administrative expertise and improve community service. Short-term consultations, conferences, and seminars are among the eligible activities.

Artist Fellowships - In order to encourage significant development in the work of individual artists and the medium in which they work, to support the realization of specific artistic ideas, and to recognize the central contribution professional artists make to the creative environment of Virginia, a limited number of fellowships are awarded to professional artists. Artistic disciplines rotate each year.

Artist Residency Grants (PK-12) - One of the Commission's Arts in Education Programs, the Artist Residency Program, helps eligible residency sponsors underwrite the cost of placing eligible professional artists in residencies in elementary and secondary schools. Residencies

may be from several days up to an entire school year. It is a competitive statewide matching grant program designed to reinforce the scope and sequence of curriculum-based arts instruction provided by certified arts teachers in schools. The Artist Roster, which lists eligible artists, is an electronic publication and is available online (www.arts.virginia.gov).

Teacher Incentive Grants - Classroom teachers certified in Virginia and currently employed by an eligible elementary or secondary school may apply for up to \$300 for innovative projects which link the arts with specific non-arts learning objectives. The program promotes the multiple roles of the arts in learning and transferring knowledge. A highly competitive program, application forms and deadline information are available from the Commission.

Touring Program - Virginia-based professional performing artists/ensembles wishing to apply for inclusion in the next edition of the Tour Directory should contact the Commission for application deadline information, forms and current program guidelines.

Writers in Virginia - The Writers in Virginia Directory is available online (www.arts.virginia.gov). Approximately 200 writers of fiction and/or poetry are included in the directory. Writers are available to conduct workshops or give readings.

Please review the Commission's Guidelines for Funding, 2006-2008, for information about basic eligibility, application deadlines and procedures, and review criteria for each funding category. The Guidelines for Funding, 2006-2008, all directories, and application and final report forms are available in printed and electronic formats.

All Commission programs are subject to change, based upon action on the state budget by the Virginia General Assembly and by the Office of the Governor. The Commission recommends that applicants confirm the deadlines for the grant programs before submitting applications.